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THE

# Gull's Hornbook :

Stultorum plena sunt omnia.

*Al savio mezza parola basta.*

BY

*T. DECKER.*



*Mary Williamson Sculp*

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IMPRINTED AT LONDON FOR R. S. 1609.

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THE  
**Gull's Hornbook,**  
*REPRINTED;*  
WITH  
NOTES OF ILLUSTRATION  
BY  
*J. N.*

*(Price £1. 16s.)*



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## Editor's Preface.



**T**HE singular little tract, a reprint of which I here offer to the publick, is of so great rarity, that not above twenty copies of it are thought to exist throughout the kingdom, perhaps not so many ; yet it is well worthy of general notice ; for it familiarizes us more with the habits and customs of ordinary life, at the time it was written, than any other work of the kind I am acquainted with. Respecting its author scanty is the information afforded us.

Thomas



Thomas Decker, Deckar, Dekker, or Dekkar, as the name is differently spelt in his different publications, flourished in the reign of K. James 1st. The exact periods of his birth, and decease are not ascertained ; but he could not have died young, as his earliest play bears date 1600, and his latest 1637. Mr. Oldys thinks, that he certainly was living in 1638, and that he was in the King's-bench prison from 1613 to 1616, or longer. A late writer, who gives some notices respecting him, observes that he was probably more advanced in years than Mr. Oldys imagined ; from a passage in the dedication to his *Match me in London*, 1631, where he says : “ I have been a “ priest in Apollo's temple many years, my voice “ is decaying with my age.” It is supposed he had acquired reputation even in the time of Q. Elizabeth, whose decease and funeral he commemorates in his *Wonderful Year*, 1603. He was cotemporary with Ben Jonson, and his quarrel  
with

with that celebrated playwright is perhaps the most prominent feature of his life: Jonson lashes him, as Crispinus, in his *Poetaster*; and Decker amply repays him, in his *Satiromastix*, under the title of young Horace. He was but a very moderate poet, yet poets esteemed him: Richard Brome was accustomed to call him father: William Winstanley says he was “a high-flier in wit; a great  
“painstaker in the dramattick strain, and as highly  
“conceited of those pains he took.”

Decker's theatrical productions, arranged according to their respective dates, are the following; of which such as are marked with an asterisk were never published, and, I believe, are not at present in existence: \* *Phaeton*, P. acted 1597.—\* *Orestes' Furies*, P. acted 1598.—\* *Triplicity of Cuckolds*, P. acted 1598.—\* *Bear a Brain*, P. 1599.—\* *Gentle Craft*, P. acted 1599.—\* *Truth's Supplication to Candlelight*, P. acted 1599.—*Old Fortunatus*,

*Fortunatus*, C. 4to. 1600.—*Satiromastix, or The Untrussing of the humorous Poet*, 4to. 1602; reprinted 1610.—\* *Christmas comes but once a Year*, acted 1602.—\* *Medicine for a curst Wife*, P. acted 1602.—*Honest Whore, with the Humours of the patient Man, and the longing Wife*, C. 4to. originally printed, and acted, 1602, under the title of the *Converted Courtesan*, 1604; reprinted 1615, 1616, and 1635. Thomas Middleton is said to have assisted in this piece.—*Westward Hoe*, C. 4to: 1607.—*Northward Hoe*, C. 4to. 1607.—*Wyat's History*, 4to. 1607. In these three last Decker had the assistance of John Webster.—*Whore of Babylon*, Hist. 4to. 1607.—*Roaring Girl*, C. 4to. 1611. Written in conjunction with Thomas Middleton.—*If it be not good, the Devil is in it*, P. 4to. 1612.—\* *Guy of Warwick*, P. entered in the books of the Stationers' company, Jan. 15, 1619. It was written in conjunction with John Day.—*Virgin Martyr*, T. 4to. 1622. Decker did but assist

Philip

Philip Massinger in writing this play.—*Second Part of the Honest Whore, with the Humours of the patient Man, the impatient Wife, &c.* C. 4to. 1630.—*Match me in London*, T. C. 4to. 1631.—\* *Spanish Soldier*, T. entered in the books of the Stationers' company, May 16, 1631. One copy of this play has the initials S. R. which some imagine designate Samuel Rowley.—*Wonder of a Kingdom*, C. 4to. 1636.—\* *Jew of Venice*, entered in the books of the Stationers' company, Sept. 9, 1653.—*Sun's Darling*, Masque. 4to. 1656. Decker joined with John Ford in writing this piece.—*Witch of Edmonton*, T. C. 4to. 1658. Written likewise in conjunction with John Ford, and William Rowley also ; but it was not published; nor was the preceding masque, till after the death of the authors.—\* *Gustavus King of Swithland*, entered in the books of the Stationer's company, June 29, 1660.—\* *Tale of Jocondo and Astolfo*, entered, as the preceding, June 29, 1660. These two last,

last, it is said, were once in the possession of Mr. Warburton, and destroyed in the fatal fire by his servant.

The four following plays have been attributed to Decker and Webster jointly, but without foundation: *Weakest goes to the Wall*, T. C. 4to. 1600. Anonymous.—*Woman will have her Will*, entered on the Stationers' books by W. White, Aug. 3, 1601.—*New Trick to cheat the Devil*, C. 4to. 1639. Robert Davenport.—*Noble Stranger*, C. 4to. 1649. Lewis Sharpe.

Of Decker's tracts we have: *The Wonderful Year, wherein is shewed the Picture of London being sick of the Plague*; 4to. 1603. This is reprinted in the *Phœnix Britannicus*, Vol. 1; a collection of tracts made by J. Morgan, gent. and published in 4to. 1732. No second volume, I believe, ever came out.—*Batchelor's Banquet*; *wherein*

wherein is prepared sundry dainty Dishes, &c. pleasantly discoursing the variable Humours of Women, &c. 4to. 1603. It seems to have been reprinted, with a frontispiece, 1677. Both original, and reprint are very rare.—*Magnificent Entertainment given to K. James, Q. Anne his Wife, and Henry Frederick P. of Wales* ; with the speeches, and songs in the pageants ; 4to. 1604.—*Seven deadly Sins of London* ; 4to. 1606.—*News from Hell, brought by the Devil's Carrier* ; 4to. 1606.—*A Knight's Conjuring done in Earnest, discovered in Jest* ; 4to. 1607.—*Jests to make you merrier, with some other Things of like Nature, &c.* 4to. 1607.—*Dead Term, or Westminster's Complaint for long Vacations, and short Terms ; by Way of Dialogue between London and Westminster* ; 4to. 1608.—*Work for Armourers, or the Peace is broken. Open Wars likely to happen this Year* ; 1609.—*Raven's Almanack* ; 4to. 1609.—*Gull's Hornbook* ; 4to. 1609.—*O per se O, or a new Crier of Lantern and Candlelights* ; 4to. 1612.

1612.—*Lanthorn and Candlelight, or the Belman's second Night's Walk, and a new canting Song*; with portrait; 4to. 1612.—*London triumphing; or the solemn and magnificent Reception of Sir John Swinerton into London, after his taking the Oath of Mayoralty at Westminster*; a pageant; 4to. 1612.—*A strange Horserace, with the Catchpoll's Masque, and the Bankrupt's Banquet*; this is very scarce indeed; 4to. 1613.—*Villanies discovered by Lantern and Candlelight, and the Help of a new Crier called O per se O. Being an Addition to the Belman's second Night Walk, with canting Songs never before printed*; portrait of belman, lantern, and dog; 4to. 1616. Dodsley mentions an edition of this, 1620; and says there was also an edition of the *Belman of London* so early as 1608: neither of these I have met with: perhaps, respecting the latter, he may allude to one of the publications of 1612.—*Artillery Garden, a Poem*; 4to. 1616.—*Decker his Dream*; 1620.—*Grievous Groans*  
for



*for the Poor. Done by a Wellwisher, who wisheth that the Poor of England might be so provided for, as none should need to go a begging within this Realm*; 1622.—*Rod for Runaways, with the Run-away's Answer*; 4to. 1625.—*Thomas of Reading, or the six worthy Yeomen of the West, now six Times corrected, and enlarged*; 12mo. 1632.—*Belman's Night-Walker, whereunto is added O per se O, and canting Dictionary*; 4to. 1637.—*English Villanies seven several Times prest to Death by the Printers, but still reviving again are now the eighth Time (as at the first) discovered by Lanthorn and Candlelight, and the Help of a new Crier called O per se O, &c.* 4to. 1638.—It was reprinted 1648, and *seven* in the titlepage altered to *eight*. This of course would seem to form a *ninth* edition of the work.—*Belman of London, bringing to Light the most notorious Villanies that are now practised in the Kingdom*; scarce as it is, it went through five impressions, the last 1640.

Besides these, there are, I know, some other works of a like kind attributed to Decker, but perhaps improperly. The tract however, of which I here give a reprint, may be considered that which best depicts the prevailing follies of his day. The transcript made for such reprint was most accurate; and it varies from the original in nothing but the orthography, which I have thought it right to modernise, after the example of such judicious editors as have revived some of our early English poets. The ancient orthography can claim no merit from uniformity, or consistency; it is arbitrary, and indefinite: modern orthography is systematical; it pleases every one, because it is familiar to every one, and does not prejudice or perplex by seeming obscurity.

In one or two instances, I have ventured to interpolate a word, where it seemed very evident, that something similar to the word inserted was intended,

intended, as absolutely requisite to complete the sense: but, lest I may have been mistaken, or lest the learned critick should chance to differ with me in opinion, I always notice such interpolation. Sometimes too, on the same ground of perfecting sense, I have been induced to give one word instead of another; but I constantly warn my reader of the liberty taken, exhibiting the original text, that he might ultimately exercise his own judgment thereon.

Of the notes, that occasionally occur, many are what necessarily arose out of the subject, while transcribing for the press; some are the communications of literary friends; and others the result of such researches as I could make into antique books having a reference to the customs, fashions, and peculiarities of the era in question; but these books are few, and the copies of them for the most part extremely rare. From old plays  
chiefly

chiefly are to be collected the manners of private life, in the sixteenth and seventeenth centuries. Passages, that had a coincidence with any similar in my favourite Shakspeare, readily struck me; and the labours of his erudite annotators afforded me further assistance. Whatever my comments may be, I trust they will sometimes amuse, but more often inform the inquisitive reader; and I have only to add a wish, that, for such reader's sake, I could have interpreted our author better,

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## ERRATA.

PAGE 76, LINE 14. FOR Stubb's READ Stubbs'  
— 133, — 10. — criticks — critick



*No apology, it is presumed, will be required for the little fanciful designs, meant to embellish the initial letters of the several chapters: they were imagined by the editor; and drawn, and cut by those ingenious artists, Mr. Edward Bird, and Mr. Ebenezer Byfield. They are peculiar to this reprint.*

*The device in the titlepage is a fac-simile of what is found in the original.*





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THE  
GULL'S HORNBOOK.

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To all **GUILLS** in general,  
**Wealth & Liberty.**

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**W**HOM can I chuse, my most worthy  
<sup>1</sup>Mæcen-asses, to be patrons to this  
labour of mine fitter than your-  
selves? Your hands are ever open,  
your purses never shut; so that  
you stand not in the common  
rank of dry-fisted patrons, who  
give nothing; for you give all.

Scholars, therefore, are much beholden to you, as vintners,  
players, and punks are: those three trades gain by you  
more than usurers do by thirty in the hundred: you spend  
the wines of the one, you make suppers for the other,  
and change your gold into white money with the third.

<sup>1</sup> Mæcen-asses.] The equivoque here intended by the implication  
of *Mæcenases* (*Mæcenates*) must be sufficiently obvious.

Who

Who is more liberal than you ? Who, but only citizens, are more free ? Blame me not, therefore, if I pick you out from the bunch of book-takers, to consecrate these fruits of my brain, which shall never die, only to you. I know that most of you, O admirable GULLS ! can neither write nor read. A HORNBOK have I invented, because I would have you well schooled. <sup>2</sup>Paul's is your walk, but this your guide : if it lead you right, thank me ; if astray, men will bear with your errors, because you are

(A 3) GULLS. Farewell.

<sup>2</sup> Paul's is your walk.] The body of *St. Paul's* church (or *Powles*, as it was then commonly read) was, in Decker's day, the publick, and even fashionable walk, but more particularly the resort of loungers, cheats, and knights of the post ; for it was a privileged place convenient to the debtor. Nashe, Lodge, Greene, and other writers of that era, make frequent mention of it. Osborne, in his *Memoirs of K. James I.* says, that, till about the interregnum, men of all professions walked in the middle isle from eleven till noon, and after dinner from three to six : and he adds ; that in regard of the universal commerce, there happened little, that did not first or last arrive there. In short, it was the seat of traffick and negociation in general, even the moneychangers had their stations in it. See a note at the latter part of *Chapter 5.* Bishop Earle has a section entitled *Paul's Walk*, in his *Microcosmography*, of which there is a very valuable edition recently put forth, with notes, by Philip Bliss, Esq. of Oxford.

(II blank)

(111)

## To the Reader.



GENTLE reader, I could willingly be content that thou shouldst neither be at cost to buy this book, nor at the labour to read it. It is not my ambition to be a man in print thus, 'every term : *Ad prelum tanquam ad prælium* ; we should come to the press as we come to the field, seldom. This tree of GULLS was planted long

<sup>1</sup> every term.] The fashionable seasons in London were formerly regulated by the *law-terms*, fashionable persons thronging to the metropolis at those periods ; as is now done in the winter, or early in the spring. Authors, and booksellers made it a point to produce something new every *term*. Nashe had always a work ready for these seasons, so had Churchyard. Constant allusion to the printing for each *term* may be found in the prefaces to the ephemeral publications of Q. Elizabeth's day, and in most *pamphlets*. By the way, it is to

since ;

since ; but not taking root, could never bear till now. It hath a relish of <sup>2</sup>Grobianism, and tastes very strongly

be remarked that the word *pamphlet*, which now always means a prose publication, was formerly used to designate one in verse. Hall, mentioning a reader of his satires, so uses the word *pamphlet* :

“ Yet when he hath my crabbed *pamphlet* read.”

VIRIDEMIARUM, *Sat.* 1. *Book* 4.

And thus Marston :

“ These notes were better sung ’mong better sort ;

“ But to my *pamphlet* few, save fools, resort.”

SCOURGE OF VILLANY, *Sat.* 4, *Book* 1.

<sup>2</sup> Grobianism.] Decker here alludes to the poem entitled *Grobianus*, by a German author, Frederick Dedekind, a native of Neustat, which is written in Latin elegiack verse, and in its nature somewhat resembles Erasmus’s *Panegyrick on Folly* ; but its leading object is to exhibit rules for good manners, though it apparently inculcates incivility. Dean Swift had possibly read it, and composed in consequence his admirable *Directions to Servants*. Indeed the English version of *Grobianus*, which I shall hereafter notice, is dedicated to him. Dedekind’s book is an amplification of the old Latin verses formerly used in schools by Sulpicius Verulanus, and the equally celebrated *Stans Puer in Mensam* : it is not improbable but it might have been once considered a mirthful manual for boys, to teach them proper behaviour. Rare as it is now become, it had gone through several editions ; whence we may infer that it was a favourite with the publick. As far as my information serves me, I will endeavour to enumerate its editions : The first certainly came out 1549, but I only know it from quotation ; where printed, and its exact title, I cannot learn ; I should imagine it to be the same with that given in the *Delicie Poetarum Germanorum*, (of which presently) when the poem consisted but of two books.—

of

of it in the beginning: the reason thereof is, that,

It was next printed 1552, having a third book added ; and a preface prefixt, addressed to Simon Bingius, dated Vvitebergæ, the same year.—Another edition was produced 1558, in 8vo. with this title: *Grobianus, sive de incultis Moribus et inurbanis Gestibus*.—It was again published at Francfort, 1584, in 8vo. with a seemingly varied title: *Grobianus et Grobiana, de Morum Simplicitate, Libri tres, in Gratiam omnium Rusticitatis Amantium conscripti, per M. Fridericum Dedekindum. Jam denuò ab Authore diligenter emendati, plerisque in Locis cum Præceptis, tum Exemplis aucti. Franc. apud Hæred. Chr. Egen. MDLXXXIIII*. *Grobiana*, in this title, refers to rules given for the conduct of the female sex, as *Grobianus* does to those for the male. The Oxford Bodleian Library, and the British Museum have copies of this edition.—An impression was afterwards put forth *Lugd. Batav. ex Officinâ Joannis Maire*, 1631, in 12mo. with the following title: *Friderici Dedekindi Ludus satyricus, de Morum Simplicitate, seu Rusticitate, vulgo dictus Grobianus: Libri tres*. This book was lent me by Mr. Douce, to whose ready and polite communications respecting the present work I esteem myself greatly indebted. The prefatory poem to Simon Bingius, with the date 1552, occurs ; and the last chapter of the third book bears the title of *Grobiana. De Moribus quæ Virgines deceant, tum Domi, tum in Publico, et in Conviviis, et alibi*.—An edition, which I have had no opportunity to examine, again issued from the Leyden press, 1642.—It was, I believe, lastly reprinted at London, 1661, in 12mo. and most probably from the Francfort edition of 1584, as it has the title of *Grobianus et Grobiana*. Of this edition there is a copy in the British Museum.—Dedekind's poem, comprised in two books only, is also found in that well known collection by Gruter, *Deliciæ Poetarum Germanorum*, 1612, at Page 1082 of Part 2, with this title: *Friderici Dedekindi Neostadiani de antiquâ Morum Simplicitate*. It was evidently received

having



<sup>3</sup>having translated many books of that into English verse,

therein from the earliest exemplar, before a third book was added. The language often appears to differ much from that of the later editions, and is of inferior merit.

An English version of this German poet's work is extant; and, though published so late as 1739, is exceedingly scarce; it bears the title of *Grobianus, or the compleat Booby; an ironical Poem, in three Books, Done into English, from the original Latin of Friderick Dedekindus, by Roger Bull, Esq.* In this version, the last chapter inscribed *Grobiana*, giving instructions for female manners, is omitted. It is handsomely printed in 8vo. and the poetry is not deficient as to harmony: some specimens will appear, where Dedekind's original work is quoted.

The word *grobianism* implies *filthiness, smuttiness*. A *grobian*, according to Phillips, (*World of Words*) and Bailey, is a "slovenly 'ill-bred fellow.'" Skinner derives it from the Teutonic, *grob*, interpreting *incivilis, agrestis, incultus, &c.* In low Latin, *groba* has the same signification with *fovea, cloaca*; and Du Cange derives it from the German *grube*, "a ditch." The French adopt the word; and Cotgrave explains *grobianisme* by "grobianism, slovenliness, 'unmannerly parts or precepts.'"

In the Bodleian library at Oxford, is an unpublished, and hitherto unnoted M. S. dramatick production, no date, but penned, as the ingenious librarian, Mr. Bliss, conjectures, much about Decker's day: it is entitled *Grobiana's Nuptials*; and is such a tissue of obscenity and beastliness, that it is impossible to select a single scene or passage fit for the publick eye. Old *Grobian*, or *Grobianus*, calls his associates to a feast, at which he proposes to bestow his daughter *Grobiana* on the candidate most worthy of her, and at last fixes on *Tantoblin*, one of the members of the society, apparently a very fit partner for the fair. The intermediate scenes are made up with a description of the rules of the *Grobians*, the person of *Grobiana*,

and

and not greatly liking the subject, I altered the shape, and  
 'of a Dutchman fashioned a mere Englishman. It is a table

and a quarrel between the rival lovers ; the whole of which is alike  
 ridiculous, and disgusting.

Might there not have existed in Decker's time a society, perhaps  
 of low profligates, who called themselves *Grobians* ; and might not  
 this very drama have been written, much about that time, to satirize  
 them ?

The *grobian*, or *all-paunch family*, are thus mentioned by John  
 Bulwer, in the *Appendix, exhibiting the Pedigree of the English  
 Gallant*, to his *Anthropometamorphosis, Man transformed, or the  
 artificial Changeling*, 1653, 4to. Page 536 ; a most rare, and singular  
 book : " The bombasting of long peascod-bellied doublets so cum-  
 " bersome to arm, and which made men seem so far from what they  
 " were, was sure invented in emulation of the *grobian*, or *all-paunch*  
 " family."

3 *having translated many books—into English verse—I altered the  
 shape, &c.*] It would appear that our author had begun to translate  
 Dedekind's work, according to the original, in *verse* ; but that either  
 growing tired of the fetters of rhyme, or fancying that he could better  
 adapt the satire to his own times in plain *prose*, he changed his *plan*,  
 and gave the book its present form.

4 *of a Dutchman fashioned a mere Englishman.*] *Dutchman* was  
 a generic name, in Decker's day, for any one belonging to the  
 German continent. The old writers perpetually called the *German*  
 the *Dutch* language ; in which they cannot be accused of inaccuracy,  
 when we consider that they do but literally render the word *Teutsch*.  
 They are however too often erroneous, in ascribing countries to  
 persons not belonging to them.

wherein are drawn sundry pictures : the colours are fresh ;  
if they be well laid on, I think my workmanship well  
bestowed ; if ill, so much the better, because I draw the  
pictures only of GULLS,

T. D.

(III) The Chapters contained in this Book.



HAP. 1. *The old World, and the new weighed together. The Tailors of those Times, and these compared. The Apparel, and Diet of our first Fathers.*

CHAP. 2. *How a young Gallant shall not only keep his Clothes, which many of them can hardly do, from Brokers; but also save the Charges of taking Physick; with other Rules for the Morning. The Praise of Sleep, and of Going naked.*

CHAP. 3. *How a Gallant should warm himself by the Fire; how attire himself. Description of a Man's Head. The Praise of long Hair.*

CHAP. 4. *How a Gallant should behave himself in Paul's Walks.*

CHAP. 5. *How a Gallant should behave himself in an Ordinary.*

CHAP. 6. *How a Gallant should behave himself in a Playhouse.*

CHAP. 7. *How a Gallant should behave himself in a Tavern.*

CHAP. 8. *How a Gallant is to behave himself passing through the City, at all Hours of the Night; and how to pass by any Watch.*

## GULL'S HORNBOOK,

OR

FASHIONS TO PLEASE ALL SORTS OF GULLS.

## Prooemium.



SING, like the cuckoo in June, to be laughed at. If therefore I make a scurvy noise, and that my tunes sound unmusically; the ditty being altogether lame in respect of the bad feet, and unhandsome in regard of the worm-eaten fashion; you that have authority under the broad seal of mouldy custom to be

<sup>1</sup> *I sing, like the cuckoo in June.*] From this exordium, it would  
called

called the "gentle audience," set your goodly great hands to my pardon: or else, because I scorn to be upbraided that I profess to instruct others in an art, whereof I myself am ignorant, do your worst; chuse whether you will let my notes have you by the ears, or no; hiss, or give plaudites; I care not a nutshell which of either: you can neither shake our comick theatre with your stinking breath of hisses, nor raise it with the thunderclaps of your hands: up it goes, *in dispetto del fato*. <sup>2</sup>The motley

seem that Decker's tract came out in the month of *June*, perhaps at the beginning of Trinity term.

"Hoarse as a cuckoo in June" occurs in *Queenhoo Hall*, Vol. 1, Page 80; that whimsical modern medley of antiquated ingredients, compounded by the late ingenious Joseph Strutt. He might have had Decker in view, when he penned the phrase. The cuckoo, just previous to its departure hence, which is correctly the first week in July, is said to acquire a more harsh and discordant note. This bird renews its visit to us, as correctly, in the middle of April.

Again, in the *Sun's Darling*, A. 4, S. 1, a masque in which Decker joined with John Ford, we have: "I was born a *cuckoo* in "the *spring*, and *lost my voice in summer*, with laying my eggs in a "sparrow's nest."

<sup>2</sup> *the motley is bought, and a coat with four elbows.*] The *motley* was the usual fool's coat of many colours; or perhaps rather his surtout, or cloak, from the following passage in Shakspeare:

"Or to see a fellow

"In a *long motley coat*, guarded with yellow,

"Will be deceived."

Prologue to HENRY 8



is bought ; and a coat with four elbows, for any one that will wear it, is put to making, <sup>3</sup>in defiance of the seven wise masters. For I have smelt out of the musty sheets of an old almanack, that, at one time or other, even he that <sup>4</sup>jets upon the neatest and sprucest leather ; even he that talks all adage and apothegm ; even he that will not have a wrinkle in his new satin suit, though his mind be uglier than his face, and his face so illfavouredly made, that he looks at all times as if a toothdrawer were fumbling  
 (B) (2) about his gums ; with a thousand lame heteroclitics more, that cozen the world with a gilt spur and <sup>5</sup>a ruffled boot ;

The *coat with four elbows* I take to be the close doublet we see our fools wear on the stage at present, in old plays, with an extra pair of sleeves hanging loose behind, consequently having four elbows.

<sup>3</sup> *in defiance of the seven wise masters.*] Those celebrated *Grecian sages*, here alluded to, must be familiar to most readers ; they were *Solon, Chilo, Pittacus, Bias, Periander, Cleobulus, and Thales.*

<sup>4</sup> *jets upon the neatest and sprucest leather.*] *Steps upon, treads haughtily.* Thus Shakspeare : “ Contemplation makes a rare turkey-cock of him ; how he *jets* under his advanced plumes ! ” *Twelfth Night*, A. 2, S. 5.

<sup>5</sup> *a ruffled boot.*] A *boot* with a *large turn-down top*, hanging low and loose about the leg, as was then the fashion. Thus Ben Jonson, *Every man out of his Humour*, A. 4, S. 6 : “ One of the rowels (of my silver spurs) caught hold of the *ruffle* of my *boot*, which, being Spanish leather, and subject to tear, overthrows me.”

will



will be all glad to fit themselves in <sup>6</sup>Will Sommer his wardrobe, and be driven, like a Flemish hoy in foul weather, to slip into our school, and take out a lesson. Tush! <sup>7</sup>*Cælum petimus sultitiâ*. All that are chosen constables for their wit go not to heaven.

<sup>6</sup> *to fit themselves in Will Sommer his wardrobe.*] That is, in the *motley*, or *fool's dress*, the habit of Will Sommer, or *Sommers*, who was proverbially a buffoon, having been, some seventy years before the date of this tract, jester to K. Henry 8. Holbein painted him in a long tunic, of which portrait there is a very rare print by Francis Delaram: and he has likewise introduced him in that fine picture of Henry, and some of his family, which now decorates the meeting-room of the Society of Antiquaries; a monkey is there clinging to his neck, performing a most ridiculous but gratifying operation on William's head.

<sup>7</sup> *Cælum petimus sultitiâ. &c.*] A quotation from Horace, *Ode 3, Lib. 1*. I fancy our author meant, by adducing it, to say: "We  
 " all, in our folly, would reach a height we cannot attain; and  
 " fancy ourselves wiser than we are. Yet however wise you may be,  
 " good folks, there are none of you but will be glad to take a leaf  
 " out of our book, and gather instruction thence. It is not every  
 " one that has a good wit, who can reach the summit of knowledge."  
 I know not how far Decker might, in this figurative mention of *constables*, have had an eye to Shakspeare's *Much ado about Nothing*, A. 3, S. 3, where Dogberry asks the watch: who he thinks "the  
 " most *desartless* man to be *constable*." That play must have been some eight years in vogue, when the present tract was written.

A fig therefore for <sup>8</sup>the new-found college of critics. You courtiers, that do nothing but sing the <sup>9</sup>gamut, ARE of <sup>10</sup>complimental courtesy; and, at the rustical behaviour of our country muse, will screw forth <sup>11</sup>worse faces than

<sup>8</sup> *the new-found college of criticks.*] See a note to *Chapter 5*.

<sup>9</sup> gamut, ARE, &c.] The verb *are* is here so distinguished, as to convey to the eye a continuation of the joke intended in the word *gamut*, by recalling the idea of *a-re*, or *a-la-mi-re*, the lowest note but one in each of the three septenaries of Guido's musical scale. Shakspeare, in like manner, thus fancifully plays upon the *gamut*.

*Gamut* I am, the ground of all accord,

*A-re*, to plead Hortensio's passion;

*B-mi*, Bianca, take him for thy lord,

*C-faut*, that loves with all affection:

*D-sol-re*, one cliff, two notes have I;

*E-la-mi*, show pity, or I die.

TAMING OF THE SHREW, A. 3, S. 1.

<sup>10</sup> complimental *courtesy*.] It was absolutely necessary for the finished gallant of Decker's day, to be well versed in all the phraseology, and routine of *compliment*, which ought to be learnt, as it were, by rule, or scale. Thus Marston, describing such a gallant, says:

————— "Mark nothing but his clothes,

"His new-stampt *compliment*, his canon oaths;

"Mark those."

SCOURGE FOR VILLANY, *Sat. 7, Book 2*.

<sup>11</sup> *worse faces than those which God and the painter, &c.*] The painters of those days appear to have been but scurvy composers of

those which God and the painter has bestowed upon you ; I defy your perfumed scorn ; and vow to poison your <sup>12</sup>muskcats, if their civet excrement do but once play with my nose. You ordinary Gulls, that, through a poor and silly ambition to be thought you inherit the revenues of extraordinary wit, will spend your shallow censure upon the most elaborate poem so lavishly, that all the <sup>13</sup>painted tablemen about you take you to be heirs apparent to rich

men. Kent, in Shakspeare's *Lear*, A. 2, S. 2, speaking of the steward, says, that "a stonecutter, or a *painter*, could not have "made him so ill."

<sup>12</sup> muskcats.] This appellation for a *perfumed coxcomb* was not uncommon. Ben Jonson has it :

"Away, *muskcat* !"

CYNTHIA'S REVELS, A. 4, S. 3.

<sup>13</sup> painted tablemen.] The usual dictionary interpretation of *tablemen* is *the men of chess, or draught-boards*. And Phillips, in his *World of Words*, explains *tables, or a pair of tables*, by *frames that open and shut, being painted or inlaid of different colours, for the playing of chess, &c.* The meaning of the passage in which these words occur, however Decker may express himself, I take to be this : "You blockheads, who, by your silly criticisms before illiterate "auditors senseless as *painted chess-men*, would wish to appear as "rich in wit and learning as Midas was in gold, may burn my book, "for aught I care, to dry your tobacco."

A learned friend fancies, that by *painted tablemen* we are to understand *gayly-apparelled livery-servants attendant at table*.

Midas,

Midas, that had more skill in alchymy than "Kelly with the philosopher's stone, (for all that he could lay his fingers on turned into beaten gold) <sup>15</sup>dry tobacco with my leaves,

<sup>14</sup> Kelly.] This was an associate, in necromancy, with the celebrated Dr. Dee, whose intercourse with spirits was published in London, 1659, by Dr. Meric Casaubon. Edward *Kelly*, otherwise *Talbot*, was born at Worcester, 1555 ; and died in Germany, 1593, by leaping from the window of his prison, where he was confined for his indiscretions. He wrote a poem on chymistry, and another on the philosopher's stone. See an account of him in Wood's *Athene Oxonienses*. Ben Jonson thus mentions him :

“ A man the emperor .

“ Has courted above *Kelly* ; sent him medals

“ And chains t' invite him.”

ALCHEMIST, A. 4, S. 1.

<sup>15</sup> dry tobacco, &c.] This luxury is satirized throughout the present tract, continuing rather a novelty at the time it was written ; for *tobacco* was introduced into England only twenty six years before : its use was then a designation of puppyism, as it now is of boorishness ; although snuffing yet belongs to the polite of the present day, owing perhaps to the high workmanship and elegance of our modern gold snuffboxes. It is no wonder that the introduction of a weed of such powerful effluvia should have excited the disgust of nice housewives, and delicate mistresses ; from the revolution it must have occasioned in domestick cleanliness, and personal sweetness. The treatises and poetical witticisms, that appeared on its first employ in society, are equally numerous and curious. It is singular, when the introduction of this new indulgence had so engaged the pen of almost every cotemporary playwright and pamphleteer, nay even of

you

you good dry-brained <sup>16</sup>polypragmonists, till your pipe-offices smoke with your pitifully-stinking <sup>17</sup>girds shot out against me. I conjure you, as you come of the right goosecaps, stain not your house ; but, when at a new play you take up <sup>18</sup>the twelpenny room next the stage, because the lords and you may seem to be hail-fellow-well-met, there draw forth this book, read aloud, laugh aloud, and play the anticks, that all the garlick-mouthed stinkards may cry out : <sup>19</sup>“ Away with the fool !” As for thee,

royalty itself, (See K. James's *Counterblast to Tobacco*.) that Shakspeare should have been totally silent upon it.

Decker, in his *Wonderful Year*, again mentions *drying tobacco* with his writings :

“ Or some smok'd gallant, who at wit repines,

“ To *dry tobacco* with my wholesome lines.”

The immoderate use of perfumes, which prevailed among fops of fashion at the same period, the reader will perceive was alike an object of our author's satire : it was indeed ridiculed by most writers of that day.

<sup>16</sup> polypragmonists.] *busybodies*, or rather perhaps such as have a *multiplicity of employments*.

<sup>17</sup> girds shot out against me.] *Sarcasms, jeers, gibes*. Thus Shakspeare :

“ I thank thee for that *gird*, good Tranio.”

TAMING OF THE SHREW, A. 5, S. 2.

<sup>18</sup> the twelpenny room next the stage.] See a note to Chapter 6.

<sup>19</sup> “ Away with the fool !”] This would seem to have been a sort

Momus,

Momus, <sup>20</sup>*chew* nothing but hemlock ; and spit nothing but the syrup of aloes upon my papers, till thy very rotten lungs come forth for anger. I am <sup>21</sup>*snake-proof* ; and, though, with <sup>22</sup>Hannibal, you bring whole hogsheads of vinegar-railings, it is impossible for you to quench or come over my Alpine resolution. I will sail boldly and desperately amongst the shore of the isle of Gulls ; and in defiance of those terrible block-houses, their loggerheads, make a true discovery of their wild, yet habitable country.

of popular phrase, at that time current ; arising, no doubt, from the satiety occasioned by *fools'* jokes, whether on the stage or in private. In Shakspeare's *Twelfth Night*, A. 1, S. 5, where so much wit is bandied about respecting *fool*, Olivia says : " Take the *fool* away." The expression again occurs in *Chap.* 6. of this work.

<sup>20</sup> *chew nothing but hemlock.*] " Go *poison* yourself." *Hemlock* would here seem put for *poison* in general, being formerly esteemed one of the rankest of all vegetable *poisons*.

<sup>21</sup> *snake-proof.*] *Eury-proof*. This was no uncommon metaphor with the old writers.

<sup>22</sup> *Hannibal.*] The passage of *Hannibal* over the Alps, when he dissolved the rock with hot vinegar to effect a road for his soldiery, is well known. See Livy, *Lib.* 21. And thus Juvenal, *Sat.* 10.

" Opposuit natura Alpemque, nivemque :

" Diducit scopulos, et montem rumpit aceto."

- (3) Sound an alarum therefore, O thou my courageous muse! and, like a Dutch crier, <sup>23</sup>make proclamation with thy drum: the effect<sup>¶</sup> of thine O-yes being, that if any man, woman, or child, be he lord, be he lown, be he courtier, be he carter, of the inns of court, or inns of city, that, hating from the bottom of his heart all good manners and generous education, is really in love, or rather doats on that excellent country lady, innocent Simplicity, being the first, fairest, and chiefest chambermaid that our great grandam Eve entertained into service: or if any person aforesaid, longing to make a voyage <sup>24</sup>in the Ship of Fools, would venture all the wit that his mother left him to live in the country of Gulls, cockneys, and coxcombs; to the intent that, haunting theatres, he may sit there, <sup>25</sup>like a

<sup>23</sup> *make proclamation with thy drum.*] The Dutch public criers made use of a *drum*, as ours now do of a bell.

<sup>24</sup> *in the Ship of Fools.*] Alluding to the *Navis stultifera*, a very popular book of that period, written by Alexander Barclay, a learned Scotchman: it is an allegorical poem, satirizing the vices and follies of mankind; first published in folio by Richard Pinson, 1508.

<sup>25</sup> *like a popinjay.*] A mere parrot, a talkative coxcomb. Those, who are curious to ascertain whether the *popinjay* be really the same bird with the *parrot*, may consult the scholiasts of Shakspeare on the following line:

“To be so pestered with a *popinjay*.”

HENRY 4, Part 1, A. 1, S. 3.

popinjay,



popinjay, only <sup>26</sup>to learn play-speeches, which afterward may furnish the necessity of his bare knowledge to maintain table-talk; or else, <sup>27</sup>haunting taverns, desires to take the bacchanalian degrees, and to <sup>28</sup>write himself *in arte bibendi magister*; that at ordinaries would <sup>29</sup>sit like Bias, and in the streets walk like a braggart; that on foot longs to go like a French lackey, and on horseback rides like an English tailor: or that from seven years and

<sup>26</sup> to learn play-speeches.] This humour of interlarding discourse with *theatrical quotation* is thus ridiculed by John Marston:

“ Now I have him, that ne’er of aught did speak,

“ But when of plays and players he did treat :

“ Hath made a *commonplace-book* out of plays,

“ And speaks in print.—————

“ He writes, he rails, he jests, he courts, (what not ?)

“ And all from out his huge *long-scraped stock*

“ *Of well-penn’d plays.*”

SCOURGE OF VILLANY, *Sat.* 11, *Book* 3.

<sup>27</sup> haunting taverns.] The original has *heating*, which I think evidently a misprint; as such word will afford no sense whatever: *haunting taverns* appositely connects with *haunting theatres*, which precedes.

<sup>28</sup> write.] The original has *waite*, which I conceive to be also a misprint; as that word could afford no sense. The misprints, and palpable mistakes in the original copy are very numerous.

<sup>29</sup> sit like Bias.] That is *silent*. A reference being made, respecting this philosopher, to the following passage in Plutarch’s little

upward,



upward, till his dying day, <sup>30</sup>has a month's mind to have the Gull's Hornbook by heart ; by which in time he may be promoted to serve any lord in Europe, as his crafty fool or his bawdy jester ; yea, and to be so dear to his lordship, as for the excellency of his fooling to be admitted both to ride in coach with him, and to <sup>31</sup>lie at his very

*Treatise on Garrulity*: "Those who deal in proverbs say ; that " *what is in the sober man's heart, is on the drunkard's tongue.* " Hence *Bias*, sitting silent at a banquet, and being upbraided with " stupidity by a talkative coxcomb, replied : "Where is the fool " that can be silent in his cups?" This anecdote is very neatly narrated in John Lyly's *Ephæbus*, subjoined to his *Euphues*.

It may not be improper to remark in this place, that many of the apothegms of the wise Grecians were borrowed from the Jewish writers ; the foregoing from Plutarch may be traced in *Ecclesiasticus*, Chap. 21, Ver. 26 : "The heart of fools is in their mouth ; but the " mouth of the wise is in their heart."

<sup>30</sup> *has a month's mind.*] A proverbial expression to imply a *strong inclination* to any thing. It originated, says Ray, in his *Proverbial Phrases*, from one of those lesser funeral solemnities appointed by any person to be held in remembrance of him, when deceased, at the period of every month. We read, in ancient wills, of *a year's mind*, *a week's mind*. Polydore Vergil has shewn that the custom is of Roman origin. In the notes to the *Northumberland Household Book* is one very satisfactory on this subject.

<sup>31</sup> *lie at his very feet on a truckle-bed.*] It was formerly the custom, for the page to lie at the feet of his lord and master on a *truckle-bed*. Thus Thomas Middleton, in his *More Dissemblers besides*

feet

feet on a truckle-bed. Let all such (and I hope the world has not left her old fashions, but there are ten thousand such) repair hither. Never knock, you that strive to be ninnyhammer; but with your feet spurn open the door, and enter into our school: you shall not need to buy books; no; <sup>32</sup>scorn to distinguish a B from a battledoor; only look that your ears be long enough to reach our rudiments, and you are made for ever. It is by heart that I would have you to con my lessons, and therefore

*Women*, A. 1, S. 1. "Well, go thy ways, for as sweet a breasted "page as ever lay at his master's feet in a *truckle-bed*." Nay, even on a marriage night, it is said, the *page* still kept his post. Every sleeping-room was furnished with two beds, a standing, and a *truckle-bed*, one for the master, the other for the servant. So "mine of host "of the garter," describing Sir John Falstaff's apartment to master Simple, says: "There's his chamber, his house, his castle, his standing-bed, and *truckle-bed*." *Merry Wives of Windsor*, A. 4, S. 5.

Again, in Hall's account of a servile tutor:

"First, that he lie upon the *truckle-bed*,

"While his young master lieth o'er his head."

VIRGIDEMIARUM, *Sat.* 6, *Book* 2.

<sup>32</sup> *scorn to distinguish a B from a battledoor.*] This seems to have been a cant phrase of the time, in substituting one thing for another. Thus John Taylor, the water-poet:

"For in this age of criticks are such store,

"That of a B will make a battledoor."

DEDICATION TO TAYLOR'S MOTTO.

He again dedicates his *Odcomb's Complaint* to "The Gentlemen "Readers, that understand a B from a Battledoor."

be sure to have most devouring stomachs. Nor be you terrified with an opinion, that our rules be hard, and indigestible ; or that you shall never be good graduates in these rare sciences of barbarism, and idiotism: O fy upon any man that carries that ungodly mind! Tush, Tush ; <sup>33</sup>Tarleton, Kemp, nor Singer, nor all the litter of fools that now come drawling behind them, never played the clowns more naturally than the arrantest sot (A 2) (4) of you all shall, if he will but boil my instructions in his <sup>34</sup>brainpan.

<sup>33</sup> Tarleton, Kemp, nor Singer.] *Richard Tarleton* was one of the first clowns, and buffoons that had then ever appeared on the English stage: he was an immoderate favourite with the public, and even with royalty. Baker speaks of him at length, in his *Biographia Dramatica*, as the author of *The seven deadly Sins*, a lost piece; but the scheme of which was once in Mr. Steevens', and since in Mr. Malone's possession. He died about 1589, and was succeeded in his parts by *William Kemp*, who stood nearly as high in general estimation, and was also an author: the comedy of *The Return from Parnassus* is said to be his; and he wrote several jigs, ludicrous compositions, answering to the Italian *frottole*. *Kemp* was the original Dogberry, in Shakspeare's *Much ado about Nothing*; and Peter, in *Romeo and Juliet*. *Singer*, (I believe *John*,) was a performer of the same class. They all seem to have been dead, or off the stage, when Decker flourished; from the use he makes of the words *now* and *behind*, in the subsequent part of the sentence.

<sup>34</sup> brainpan.] This word is Shakspearean: "Many a time, but

And

And lest I myself, like some pedantical vicar stammering out a most false and crackt Latin oration to master mayor of the town and his brethren, should cough and hem in my deliveries ; by which means you, my auditors, should be in danger to depart more like <sup>35</sup>woodcocks than when you came to me : O thou venerable father of ancient, and therefore hoary customs, Sylvanus, I invoke thy assistance ; thou that first taughtest carters to wear hobnails, and <sup>36</sup>lobs to play christmas-gambols, and to shew the most beastly horse-tricks ! O do thou, or, if thou art not at leisure, let thy mountebank, goat-footed <sup>37</sup>Faunus, inspire me with the knowledge of all those silly and ridiculous fashions, which <sup>38</sup>the old dunstical world wore even out at elbows ; draw for me the pictures of the most simple

“ for a sallet, my *brainpan* had been cleft with a brown bill.”

HENRY 6, *Part 2*, A. 4, S. 10.

Dryden also employs the word.

<sup>35</sup> woodcocks.] *Fools* were so called, by many of our old writers, from a popular opinion, once generally received, that such birds were actually destitute of brains.

<sup>36</sup> lobs.] *Lubbers, loobies.*

<sup>37</sup> Faunus.] The original has *Fauni*.

<sup>38</sup> the old dunstical world.] *Stupid, indocil* ; a word perhaps of the author's coinage, for I find it no where else.

fellows

fellows then living, that by their patterns I may paint the like ! Awake, thou noblest drunkard Bacchus ; thou must likewise stand to me, if at least thou canst for reeling ; teach me, <sup>39</sup>you sovereign skinker, how to take <sup>40</sup>the German's upsy-freeze, <sup>41</sup>the Danish rowsa, <sup>42</sup>the Switzer's

<sup>39</sup> *you sovereign skinker.*] This ancient appellation for *cup-bearer*, or *filler of wine* is purely Danish (*skenker*.) It is singular, that we should seem indebted to the Danes for many of our terms of jollity. See a note, a little further on, respecting the Danish *rowsa*.

<sup>40</sup> *the German's upsy-freeze.*] The original has *Germanie's*. The last two words are almost inexplicable ; I would however hazard this interpretation of them : a *tipsy draught*, or *swallowing liquor till drunk* ; deriving them from *op-see*, Dutch, which means literally *over sea* ; and *fressen*, which, in High-Dutch or German, signifies to *swallow greedily*, to *gormandize*. *Half seas over*, or *nearly drunk*, with us, is most likely a proverbial phrase borrowed from the Dutch.

As giving some colour to my conjecture ; take the following passages from Ben Jonson, and Fletcher, consulting their commentators, Whalley, Sympson, Seward, &c. who all confess themselves puzzled :

“ I am thine own ad unguem, *upsie-freeze*.

THE CASE IS ALTERED, A 3, S. 1.

Which I should interpret : “ I am perfectly thine, even in my  
“ *cups*.”

“ I do not like the dulness of your eye :

“ It hath a heavy cast, 'tis *upsee* Dutch.”

ALCHEMIST, A. 4, S. 6.

stoop of rhenish, <sup>42</sup>the Italian's parmizant, "the English-

" So sit down, lads,

" And drink me *upsey-Dutch*."

BEGGAR'S BUSH, A. 3, S. 1.

" Prigg.

I for the structure,

" Which is the bowl.

" Higgen. Which must be *upsey-English*,

" Strong lusty London beer."

IDEM, A. 4, S. 4.

<sup>41</sup> *the Danish rowsa.*] *A large dose of liquor.* Thus in the comedy of the *Sun's Darling*, A. 4, S. 1, composed by our author and John Ford conjointly: "I am for you in that too; (a dance) 'twill jog down the lees of these *rouses* into a freer passage." The word is Shakspearean; on which Mr. Stevens observes, that it is of Danish extraction, quoting the passage before us from our *Gull's Hornbook*.

" The king doth wake to night, and takes his *rouse*."

HAMLET, A. 1, S. 4.

" 'Fore heav'n, they have given me a *rouse* already."

OTHELLO, A. 2, S. 3.

Thus too in Robert Daborn's *The Christian turned Turk*, 1612:

" Our friends may tell,

" We drank a *rouse* to them."

<sup>42</sup> *the Switzer's stoop of rhenish.*] A *stoop* is perhaps figuratively put for an *immoderate draught*; it seems to have been really somewhat better than half a gallon. Mr. Reed observes, that in *Hexam's Low-Dutch Dictionary*, 1660, a *gallon* is explained by *een kanne van twee stoopen*.

<sup>43</sup> *the Italian's parmizant.*] This word, and some alike inex-

man's



man's healths, his hoops, cans, half-cans, <sup>45</sup>gloves, frolicks, and <sup>46</sup>flapdragons, together with the most notorious qualities of the truest tosspots, as <sup>47</sup>when to cast, when to quarrel,

plicable, occur in another of Decker's tracts, *Seven deadly Sins of London*, 4to. 1606. Page 3. "They were drunk according to all the "rules of learned drunkenness, as *upsy-freeze, crambo, parmizant.*"

<sup>44</sup> *the Englishman's healths, his hoops.*] The *hoops*, marked on a drinking pot, were supposed to limit the draught each man should take out of it. Shakspeare alludes to this, in his *Henry 6, Part 2*, A. 4, S. 2.

"The three-hoop'd pot shall have ten *hoops.*"

So Nashe, in his *Pierce Pennilesse's Supplication to the Devil*, 1592. "I believe *hoops* in quart pots were invented to that end, that every "man should take his *hoop*, and no more." Probably *cans* not duly *hooped*, or otherwise marked in measurement, were publicly destroyed; as alluded to by Ben Jonson, in his *Cynthia's Revels*, A. 1, S. 4, where he speaks of "the wise magistrates of our metropolis "measuring of coals, burning of *cans*, and such like." It should be here observed that the old drinking-mugs were constructed, as barrels now are, with staves, bound together by wooden *hoops*.

<sup>45</sup> *gloves.*] This word, I presume, has some such meaning as the *shoeing-horn*, on which see a subsequent note. Or it may imply such a quantity of any liquor for a draught as a *glove* would contain.

<sup>46</sup> *flapdragons.*] These are any small combustible bodies (they may be formed of almonds) fired at one end, and floated in a glass of liquor, which an experienced toper swallows unharmed, while yet blazing. Thus Shakspeare;

when

when to fight, and where to sleep : hide not a drop of thy moist mystery from me, thou plumpest swill-bowl ; but, like an honest red-nosed wine-bibber, lay open all thy secrets, and the <sup>48</sup>mystical hieroglyphick of <sup>49</sup>rashers o' th' coals, modicums, and <sup>50</sup>shoeing-horns, and why they

“ Thou art easier swallowed than a *flapdragon*.

LOVE'S LABOUR LOST, A. 5, S. 1.

“ And drinks off candles' ends for *flapdragons*.

HENRY 4, Part 2, A. 2, S. 4.

<sup>47</sup> *when to cast.*] The word *cast* will admit of many interpretations ; and a very coarse one, I rather think, is here meant : “ when he has drunk so much liquor, that it is right to *disgorge* it.” It may imply ; “ when it is proper to call the tavern-bill, and *cast* it :” or ; “ when it is fit to break up the jollity, and *dismiss* his bottle-companions.” In the latter instance the word is Shakspearean :

“ Our general *cast* us thus early for the love of his Desdemona.”

OTHELLO, A. 2, S. 3.

Meaning perhaps, says Mr. Steevens, “ *dismissed* us, *got rid* of our company.”

<sup>48</sup> *mystical hieroglyphick.*] These words, I fancy, would here signify *occult power* ; ludicrously applied to the provocatives mentioned.

<sup>49</sup> *rashers o' th' coals.*] The original has *rashers ath coales*.

This tasteful bit of cookery seems formerly to have had great vogue. Shakspeare mentions it :

were



were invented, for what occupations, and when to be used. Thirdly, (because I will have more than two strings to my bow) Comus, thou clerk of gluttony's kitchen, do thou also bid me <sup>51</sup>profess; and let me not rise from table, till I am perfect in all the general rules of epicures and cormorants: fatten thou my brains, that I may feed others; and teach them both how to squat down to their meat; and how to munch so like loobies, that the wisest Solon in the world shall not be able to take them for any other.

"If we grow all to be pork-eaters, we shall not shortly have a  
" *rasher on the coals* for money."

MERCHANT OF VENICE, A. 3, S. 1.

See also the subsequent note.

<sup>50</sup> shoeing-horns.] Meaning a *whet*, the better to relish our liquor.  
Thus bishop John Still:

"A slip of bacon —————"

"Shall serve for a *shoeing-horn* to draw on two pots of ale."

GAMMUR GURTON'S NEEDLE, A. 1, S. 5.

Nashe's *Pierce Pennilesse's Supplication to the Devil*, Page 23, enumerates, among the drunkard's precepts, that of having "some  
" *shoeing-horn* to draw on your wine, as a *rasher of the coals*, or a  
" red herring." He again uses the phrase, in his *Lenten Stuff*, 1599:  
"A *shoeing-horn* for a pint of wine overplus."

I remember to have overheard once the remark of a St. James's-street chairman, who, I have reason to think, knew nothing of Thomas Decker or John Still, that "a crust of bread and cheese was  
" an excellent *peg* to hang a pot of porter upon."

<sup>51</sup> profess.] Declare myself an adept. The original has *proface*.

If

- (5) If there be any strength in thee, thou beggarly monarch of Indians, and setter-up of rotten-lunged chimneysweepers, tobacco ! I beg it at thy smoky hands, make me thine adopted heir, that, inheriting the virtues of thy whiffs, I may ¶ distribute them amongst all nations ; and make the fantastick Englishmen, above the rest, more cunning in the distinction of thy <sup>52</sup>roll Trinidado, leaf, and pudding, than the whitest-toothed blackamoor in all Asia. After thy pipe shall ten thousands be taught to dance, if thou wilt but discover to me the sweetness of thy snuffs, with the manner of spawling, slaving, spetting, and driveling in all places, and before all persons. <sup>53</sup>O what songs will

<sup>5</sup> roll Trinidado, leaf, and pudding.] These may be the *three sorts of tobacco* intended by Ben Jonson, in the *Induction to Cynthia's Revels* ; where one of the interlocutors says : " I have my *three sorts of tobacco* in my pocket, my light by me, &c." To define the manufacture of the different kinds is scarcely possible at this time. The *pudding* he again mentions in A. 2, S. 2, of the same piece : " He never kneels but to pledge healths, nor prays but for a pipe of *pudding-tobacco*."

<sup>53</sup> O what songs will I charm out.] Sing, from *ciarma*, old Ital. *carmen* Lat. The word *charm* formerly had such meaning. Milton would seem so to apply it ; although the acceptation has not, I believe, been generally received :

" Sweet is the breath of morn, her rising sweet,

" With *charm* of earliest birds ; &c."

PARADISE LOST, B. 4, *Ver.* 642.

Spenser uses the word *charm* in the sense of *tune*, *attune* :

I charm out, in praise of those valiantly-strong-stinking breaths, which are easily purchased at thy hands, if I can but get thee to travel through my nose ! All the “fohs !” in the fairest lady’s mouth that ever kist lord shall not fright me from thy brown presence : for thou art humble ; and from the courts of princes hast vouchsafed to be acquainted with <sup>54</sup>penny galleries ; and, like a good fellow, to be drunk for company with watermen, carmen, and colliers ; whereas before, and so still, knights and wise gentlemen were, and are thy companions. Last of all, thou lady of clowns and carters, schoolmistress of fools and wiseacres, thou homely but harmless Rusticity, O breathe thy dull and dunstical spirit into our gander’s quill ! Crown me thy poet, not with a garland of bays—O no ! the number of those that steal laurel is too monstrous already—but swaddle thou my brows with those unhandsome boughs, which, like Autumn’s rotten hair, hang dangling over thy dusty eyelids. Help me, thou midwife of unmannerliness, to be delivered of this embryo that lies tumbling in my brain. Direct me in this hard and dangerous voyage, that, being safely arrived on the desired shore, I may build up altars

Here we our slender pipes may safely *charm*.

SHEPHERD’S CALENDAR, *October*,

*Charming* his oaten pipe unto his peers.

COLLIN CLOUT’S *come home again*.

<sup>54</sup> penny galleries.] See a note to *Chapter 6*.

to thy unmatchable rudeness; the excellency whereof I know will be so great, that growtnols and <sup>55</sup>momes will in swarms fly buzzing about thee. So Herculean a labour is this that I undertake, that I am enforced to bawl out for all your succours, to the intent I may aptly furnish this feast of fools, unto which I solemnly invite all the world; for at it shall sit not only those whom fortune favours, but even those whose wits are naturally their own. Yet, because your artificial fools bear away the bell, all our best workmanship at this time shall be spent to fashion such a creature.¶

(B 3)

<sup>55</sup> momes.] *Dolts, blockheads*: from the French *momon*, gaming in strict silence at a masquerade. Hence our cant word *mum*. It occurs in Shakspeare:

“*Mome, malt-horse, capon, coxcomb, idiot, patch!*”

COMEDY OF ERRORS, A. 3, S. 1.



(6)

## Chapter i.

THE OLD WORLD, AND THE NEW WEIGHED TOGETHER.  
 THE TAILORS OF THOSE TIMES, AND THESE  
 COMPARED. THE APPAREL, AND DIET  
 OF OUR FIRST FATHERS.



GOOD clothes are the embroidered trappings of pride, and good cheer the very eryngo-root of gluttony ; so that fine backs, and fat bellies are coach-horses to two of the seven deadly sins ; in the boots of which coach Lechery, and Sloth sit like the waiting maid. In a most desperate state therefore do tailors, and cooks stand, by means of their offices ; for both those trades are 'apple-

<sup>1</sup> apple-squires.] *Pimps, panders.* Our author again uses the word, in his *Belman of London* ; indeed it was a cant term then very familiar. Ben Jonson has it :

squires

squires to that couple of sins. The one invents more phantastick fashions, than <sup>2</sup>France hath worn since her first stone was laid ; the other more lickerish epicurean dishes, than were ever <sup>3</sup>served up to Gallonius's table. Did man, think you, come wrangling into the world about no better matters, than all his lifetime to <sup>4</sup>make privy searches in

“ Well, good wife bawd, Cob's wife, and you  
 “ That make your husband such a hoddy-doddy ;  
 “ And you, young *apple-squire*, and old cuckold-maker,  
 “ I'll ha' you every one before a justice.”

EVERY MAN IN HIS HUMOUR, A. 4, S. 10.

So Robert Davenport, in his Tragi-Comedy :

“ Well, I may hope for a *squire's* place ; my father was a *costermonger*.”

THE CITY NIGHTCAP, A. 2, S. 1.

And thus Barnaby Rich, in his tract of *Faults and nothing but Faults*, 1606, Page 24 :

“ She shall not want the assistance of her ruffians, her *apple-squires*, and of those brothel queans, &c.”

<sup>2</sup> *than France hath worn since her first stone was laid.*] The kingdom itself would here seem put for its capital *Paris*.

<sup>3</sup> *served up to Gallonius's table.*] Of this egregious epicure Lucilius said, “ that he never supt well, because he never supt when hungry.” He is mentioned by Cicero, *De Finibus Bonor. et Malor. Lib. 2, Cap. 8, & 28.*

<sup>4</sup> *make privy searches in Birchin lane.*] The original has *law*, evidently a misprint for *lan*, or *lane*. See a note of Mr. Malone's to

Birchin

Birchin lane for whalebone doublets, or for <sup>5</sup>pies of nightingales' tongues in Heliogabalus his kitchen? No, no; the first suit of apparel, that ever mortal man put on, came neither from the mercer's shop, nor the merchant's warehouse: Adam's bill would have been taken then, sooner than a knight's bond now; yet was he <sup>6</sup>great in nobody's

*Julius Caesar*, A. 3, S. 1, in his Shakspeare, Vol. 7, Page 357, where there seems to occur a coinciding reverse of misprint; *lane* being there mistaken for *law*. Stow speaks of *Birchin*, or *Birchover's* lane, as inhabited by "wealthy drapers and frippers: *Survey of London*; Page 215. Ed. 1633. Mention is made of it in the *London Prodigal*, A. 1, S. 1.

"Thou sayst thou hast twenty pound: go into *Birchin lane*, put thy self into clothes."

<sup>5</sup> *pies of nightingales' tongues.*] A reference is here made to the inordinate luxury of the emperor Heliogabalus, who, as Ælius Lampridius tells us, fed on peacocks' and nightingales' tongues; he had also a dish made of the brains of five hundred ostriches. The delicacy quoted reminds me of a similar one, said to be served up at the *fete* of a late fashionable of high rank. Take it, as copied from a morning paper of March 21, 1782. "The supper consisted of every delicacy the imagination could suggest: one dish deserves particular attention; it was composed of the *rumps of nightingales* drest in dew, which was gathered last spring season from the leaves of roses!!!"

<sup>6</sup> *great in nobody's books.*] Not *indebted*. Perhaps this is a purely Deckerian phrase.

"Thy muse is a hagler, and wears clothes upon best-be-trust;  
"thou'rt *great* in somebody's books for this."

SATIROMASTIX.

books



books for satin, and velvets. The silkworms had something else to do in those days, than to set up looms, and be free of the weavers: 'his breeches were not so much worth as K. Stephen's, that cost but a poor noble; for Adam's holyday hose and doublet were of no better stuff than plain fig-leaves, and Eve's best gown of the same piece; there went but a pair of shears between them. An antiquary in this town has yet some of the powder of those leaves dried to shew. Tailors then were none of the twelve companies: their hall, that now is larger than some <sup>s</sup>dorpes among the Netherlands, was then no bigger than a Dutch butcher's shop: they durst not <sup>9</sup>strike down

<sup>7</sup> *his breeches were not worth so much as K. Stephen's.*] This alludes to a stanza, in the well-known ancient ballad of *Take thy old cloak about thee*. See *Percy's Reliques*, Vol. 1, Page 188, Ed. 1767. It occurs in Shakspeare's *Othello*, A. 2, S. 1. To which see Mr. Steevens' note.

“ *King Stephen* was a worthy peer,

“ His *breeches* cost him but a crown;

“ He held them six-pence all too dear,

“ With that he call'd the tailor—lown !”

<sup>s</sup> dorpes.] *Towns, or villages.*

<sup>9</sup> *strike down their customers with large bills.*] Our author here intends the same pun, that we find in Shakspeare's *Timon of Athens*, A. 3, S. 4; on which consult his commentator Steevens; the word *bill* alike implying an *account*, and a *battle-axe*, also a *watchman's staff*. See a note to *Chap. 8*. In Heywood's *If you know not me, you know*

their

their customers with large bills: Adam cared not an apple-paring for <sup>10</sup>all their lousy hems. There was then neither <sup>11</sup>the Spanish slop, nor <sup>12</sup>the skipper's galligaskin, <sup>13</sup>the

*Nobody*, 1633, Part 2, Sir John Gresham says to his creditors:  
 " Friends, you cannot beat me down with your *bills*."

<sup>10</sup> *all their lousy hems.*] The word *hem* here implies the *neat finish*, or *border* of a garment. Adam heeded not this; but wore his doublet rough as it was cut out, and tacked together.

<sup>11</sup> *the Spanish slop.*] *Trousers*.

<sup>12</sup> *the skipper's galligaskin.*] Or *galligaskins*; a sort of *open breeches*, derived from *culligæ Gallo-Vasconicæ*, which the Vascones, or inhabitants of Navarre, wore.

<sup>13</sup> *the Switzer's blistered codpiece.*] By *blistered*, I imagine, is intended *puffed, swelled out like blisters*. So Mr. Steevens interprets a similar passage in Shakspeare:

" Tall stockings,

" Short *blistered* breeches, and those types of travel."

K. HENRY 8, A. 1, S. 3.

Or may not *blistered* imply, *decorated with large buttons*? Thus Fletcher, in his *Beggar's Bush*, A. 4, S. 4:

" Pox o' that whoison bear-ward,

" In his French doublet, with his *blister'd bullions*."

Which last words have been interpreted as a cant phrase for large buttons.

From a passage in Coryat's *Crudities*, Vol. 2, Page 200, Edit. 1776, we may conjecture, that the ostentatious and disgusting ornament mentioned originated with the Swiss; for this traveller tells us,

- (7) Switzer's blistered codpiece, nor <sup>14</sup>the Danish sleeve sagging down like a Welch wallet, <sup>15</sup>the Italian's close

that all in Zurich wear it, "from a boy of ten years old to an old man of the age of an hundred years." Bulwer, in the *Appendix* to his *Anthropometamorphosis*, a most whimsical work before quoted at Page 7, expatiates on this piece of finery in a manner historically curious, but in terms that will not allow me to give the passage at length. He fancies it may have been imitative of the Guineans, or derived from the Indians of the island La Trinidad ; and he censures those riband-bushes which the modern gallant then appended to it.

<sup>14</sup> the Danish sleeve *sagging down*, &c.] It may not be impertinent in this place to remark, that those monstrous sleeves, which it would seem were of Danish origin, and which continued in vogue long after Decker's day, did not form a part of the body-vestment, but were distinct from it, and applied occasionally ; so that one garment was worn with a variety of sleeves, most often very rich and costly : and this obtained also in female dresses. The catalogue of the wardrobe of Henry 8. exhibits some very sumptuous sleeves. See Strutt's *View of the Dress and Habits of the People of England*, Vol. 2, Page 360, & 375. Ben Jonson, in his *New Inn*, A. 2, S. 5, mentions the "cuffs of Flanders," which were of the same enormous magnitude.

<sup>15</sup> the Italian's close strosser.] May not this word, as an article of dress, which I never before met with, imply the collar of the habit, deriving it from *strozza*, Ital. the *throat*? Or are we to understand *trosser*, the original of the word *trouser*? Thus Fletcher :

"O, you hobby-headed rascal, I'll have you flea'd,

"And *trossers* made of thy skin to tumble in!"

Coxcomb, A. 2.

strosser

strosser, nor the <sup>16</sup>French standing collar: your treble-quadruple <sup>17</sup>dædalian ruffs, nor your <sup>18</sup>stiffnecked rabatos, that have <sup>19</sup>more arches for pride to row under, than can stand under five London bridges, durst not then set themselves out in print; for the patent for <sup>20</sup>starch could by no

<sup>16</sup> *the French standing collar.*] This is a fashion that has continued to the present day, not a full-dress coat is made without it.

<sup>17</sup> *dædalian ruffs.*] So termed from their manifold plaits, which were adjusted by heated steel poking-sticks.

<sup>18</sup> *stiffnecked rabatos.*] These were a smaller sort of ruffs, or collars; from *rabat*, Fr. Thus Shakspeare:

“Troth, I think, your other *rabato* were better.”

MUCH ADO ABOUT NOTHING, A. 3, S. 4.

<sup>19</sup> *more arches.*] Allusion here seems made to what were called the *supertasses*, which supported the *rabato* or ruff, and prevented its falling down. Stubbs, in his *Anatomy of Abuses*, calls them the “stately *arches* of pride.” I cannot describe the contrivance better, than in the very words of that snarling puritan: “There is a certain device made of wires, crested for the purpose, and whipped over either with gold, thread, silver, or silk; and this is called a *supper-tasse*, or under-proper. This is applied round about their necks, under the ruff, upon the outside of the band, to bear up the whole frame and body of the ruff from falling or hanging down.” See also Strutt on this subject, quoted as above, Vol. 2, Page 262, and 270.

<sup>20</sup> *starch.*] The art of *starching* was carried to a high pitch in former days, particularly as applied to the ruffs then worn; and five different coloured *starches* were employed. Stow informs us, that, in

means

means he signed. <sup>21</sup>Fashions then was counted a disease, and horses died of it : but now, thanks to folly, it is held the only rare physick ; and the purest golden asses live upon it.

As for the diet of that Saturnian age, it was like their attire, homely. A sallad, and a mess of leek-porridge was a dinner for a far greater man than ever the Turk was. Potato-pies, and custards stood like the sinful suburbs of cookery, and <sup>22</sup>had not a wall so much as a handful high

1564, a Dutch woman taught the art of starching, in London, at the price of four and five guineas a learner. Yellow *starch* was particularly in vogue ; and was introduced, as a French fashion, by Mrs. Turner, who was executed at Tyburn, for the murder of Sir Thomas Overbury, in a lawn ruff of her favourite colour. Yellow *starch* is mentioned in the plays of *Albumazar*, *Blind Lady*, and *Parson's Wedding*.

<sup>21</sup> Fashions—and horses *died of it*.] This was a familiar vulgarity, and is still used, in the West of England, for that disease in horses we call the *farcin*, or *farcy* : Biondello, mentioning the steed on which Petruchio is coming, describes it as troubled “ with the lampass, “ infected with the *fashions*, full of windgalls.” *Taming of the Shrew*, A. 3, S. 2.

<sup>22</sup> *had not a wall so much as a handful high*.] The raising of *walls*, and *fortifications* in pastry was a fashionable practice in the reigns of Elizabeth, and James. A late commentator tells us, that the relation of every great entertainment then given commemorates the skill of the cook, and confectioner, in such art. Thus Massinger :

built

built round about them. <sup>23</sup>There were no daggers then,

“ Though I crack my brains to find out tempting sauces,  
 “ And raise *fortifications* in the pastry,  
 “ Such as might serve for models in the Low Countries ;  
 “ &c.”

A NEW WAY TO PAY OLD DEBTS, A. 1, S. 2.

By a *handful high* is meant as *high as the palm of one's hand*.  
 Bacon uses the word *handful* in this sense, so does Ben Jonson :

“ Here stalks me by a proud and spangled sir,  
 “ That looks three *handfuls higher* than his foretop.”

CYNTHIA'S REVELS, A. 3, S. 4.

<sup>23</sup> *There were no daggers then.*] Whatever may be the allusion here ; I look upon it as the same intended by Beaumont and Fletcher, in the following passage, of which “ the difficulties,” says their commentator, Sympson, “ in all appearance cannot be got over, without “ a greater knowledge of the customs and manners of our authors’ “ times than I am master of :”

“ The only plague  
 “ Of this house is the unhandsome love of servants,  
 “ That never do their duty i' the right place,  
 “ But when they muster *before* dinner,  
 “ And sweep the table with a *wooden dagger*.”

THE COXCOMB, A. 2.

May not these *daggers* be a sort of instruments to fix the meat with, while cutting it? Forks, in Decker's day, were not of common use, being but recently brought into England. (See a subsequent note, Page 44.) Perhaps even this *dagger-fork* might, in the time of “ Crookes his ordinary,” be thought a luxury ; and our forefathers might have made the same use of their fingers, in eating, as even the Turkish noblesse do at present.

NOR



nor no chairs. <sup>24</sup>Crookes his ordinary, in those parsimonious days, had not a capon's leg to throw at a dog. O golden world! The suspicious Venetian carved not his meat with <sup>25</sup>a silver pitchfork, neither did the sweet-

Had Beaumont and Fletcher mentioned *after* instead of *before* dinner, we might have interpreted the *wooden dagger* as one of those long *voiding knives* used by our indelicate ancestors to sweep bones, &c. from the table into the *voider*, or basket, in which broken meat was carried off. See a note to *Lingua*, A. 5, S. 13, in *Doddsley's Collection of old Plays*, Vol. 5. See also a stage-direction in T. Heywood's comedy, *A Woman killed with Kindness*: "Enter three  
" or four serving men, one with a *voider* and a *wooden knife*, to take  
" away."

<sup>24</sup> Crookes his ordinary.] This, I presume, was some notorious tavernkeeper antecedent to Decker's time.

<sup>25</sup> a silver pitchfork.] It was about the period our author wrote, that *forks* were first introduced from Italy to eat with at table, as we read in *Coryat's Crudities*, Vol. 1, Page 106, Ed. 1776. From a passage in Ben Jonson, the *fork* would seem rather a novelty in his day:

"Then must you learn the use,

"And handling of your silver *fork* at meals."

VOLFONE, A. 4, S. 1.

The same author again mentions

"The laudable use of *forks*

"Brought into custom here, as they are in Italy,

"To th' sparing o' napkins."

THE DEVIL IS AN ASS, A. 5, S. 4.

Beaumont and Fletcher too have a banter on the invention:

toothed

toothed Englishman <sup>26</sup>shift a dozen of trenchers at one meal ; <sup>27</sup>Piers Ploughman laid the cloth, and Simplicity

“ And twifold doth express th’ enamour’d courtier,

“ As full as your *fork-carving* traveller.”

QUEEN OF CORINTH, A. 4, S. 1.

<sup>26</sup> *shift a dozen of trenchers at one meal.*] *Trenchers* were still used by persons of fashion in our author’s time. In the *Household Book of the Earls of Northumberland*, it appears that they were common to the tables of the first nobility ; their use was continued even to the time of Charles 1. and much longer in colleges, and many publick societies : I believe, that in term-time, at some of the inns of court, the benchers still eat off them. It is further to be remarked, that only the best of company were allowed to change their *trenchers* during a repast. Bishop Hall alludes to this :

“ A gentle squire would gladly entertain

“ Into his house some trencher-chaplain,

“ Some willing man that might instruct his sons,

“ And that would stand to good conditions :

“ First—that he lie upon the truckle-bed,

“ Whiles his young master lieth o’er his head ;

“ Second—that he do, on no default,

“ Ever presume to sit above the salt ;

“ Third—that he never *change his trencher twice.*”

VIRGIDEMIARUM, Sat. 6, Book 2.

<sup>27</sup> *Piers Ploughman laid the cloth.*] I conceive this expression alludes simply to the abstemiousness, and disregard of shew, for which Decker gives his ancestors credit. *Piers* (Peter) *Ploughman* seems to have been a general name for an unaffected plain adviser, or advocate. In Ames’ *Typographical Antiquities*, by Herbert, we find

brought



brought in the voider. How wonderfully is the world altered ! And no marvel, for it has lain sick almost five thousand years ; so that it is no more like the old *theatre du monde*, than <sup>28</sup>old Paris Garden is like the king's Garden at Paris.

What an excellent workman therefore were he, that could cast the globe of it into a new mould : and not to make it look like <sup>29</sup>Mullineux his globe, with a round

this imaginary personage presenting himself in the following tracts : *A goodly Dialogue, and Dysputacion between Pyers Plowman, and a Popish Priest, &c.* 1548.—*Pyers Plowman's Exortation unto the lords, knights, &c.* Edw. 6.—*The Vision of Pierce Plowman*, 1550, & 1561.—*Pierce the Ploughman's Crede*, 1553.—*Pieres Plowman in prose*, 1561.—*Newes from the North, or Conference between Simon Certain, and Pierce Plowman*, 1579.—*The Plowman's Complaint of sundry wicked Livers, &c.* 1580.

<sup>28</sup> old Paris Garden.] This place was by the Thames' side, contiguous to the Globe theatre where Shakspeare played. Bears were kept there, and baited. It obtained its name from Robert de Paris, who, in the time of Richard 2. had a house on the spot. See Blount's *Glossographia*,

<sup>29</sup> Mullineux *his globe*.] This personage, we may reasonably conjecture, was some celebrated mathematical-instrument-maker, and globe-seller of the day ; and we should perhaps not err, if we made him the ancestor, or even father, of the same (Molyneux) who published : *A Contrivance of adopting a Telescope to a horizontal Dial,*

face

face sleeked, and washed over with whites of eggs; but to have it *in plano*, as it was at first, with all the ancient circles, lines, parallels, and figures; representing indeed all the wrinkles, cracks, crevices, and flaws that (<sup>so</sup>like the mole on Hatten's cheek, being *os amoris*,) stuck upon it at the first creation, and made it look most lovely: but now those furrows are filled up with ceruse, and vermilion;

*for observing Time by Day and Night*, 4to. 1686. He also wrote a *Treatise on Dioptrics*, 4to. 1692, which was reprinted 1709. Might not some noted landlord, and his tavern-sign, the globe, be here alluded to, queries a learned friend?

<sup>so</sup> like the mole on Hatten's cheek.] A scholar of no mean judgment persuades himself, that *Helen's cheek* were the words intended; a *mole* being esteemed an ornament to a pretty face. Another of equal acumen fancies, and perhaps he is right, that allusion is made to some celebrated fair-one of the day, whose name was *Hatten*, and who had a very conspicuous *mole*. How much the Easterns prized this beauty-spot may be seen from an ode of the Persian poet Hafez, who, "for the dark *mole* " on his mistress's cheek, would give all the wealth of Samarcand and " Bokhara." Patches, once so much worn, originated in the imitation of this graceful stamp of nature. But I rather think some singularly marked personage, at that time well-known, was here intended. John Taylor, the water-poet, Decker's cotemporary, records Richard and George *Hatton*, to whom he dedicates his poem of the *Thief*; but, in all his balderdash, he does not mention this noted *mole* on the cheek of either, which he was very likely to have done. Sir Christopher *Hatton* could hardly have been designated, as he died eighteen years before Decker wrote the present tract; and, had any such Ciceronian stamp belonged to his face, various writers would have noticed it.

yet all will not do, it appears more ugly. Come, come ; it would be but a bald world, but that it wears a periwig ; the body of it is foul, like a birdingpiece, by being too much heated ; the breath of it stinks like the mouths of chambermaids by feeding on so many sweatmeats :  
 (9) and, though to purge it will be a sorer labour than the cleansing of Augeas' stable, or the scouring of <sup>31</sup>Moor-

<sup>31</sup> Moorditch.] The ground that has of late years been called *Moorfields*, together with the adjoining manor of Finsbury, or Fensbury, extending as far as Hoxton, was in the fourteenth century one continued marsh, passable only by rude causeways here and there raised upon it. *Moorfields*, in the time of Edward 2. let but for four marks per annum, a sum then equal in value to six pounds sterling. In 1414, a postern gate, called *Moorgate*, was opened in London Wall, by Sir Thomas Fauconer, mayor, affording freer access to the city for such as crossed the *Moor* ; and water-courses from it were begun. In 1511, regular dikes, and bridges of communication over them, were made for more effectually draining this fenny tract, during the mayoralty of Robert Atchely ; which draining was gradually proceeded upon for about a century, till, in Decker's day, it would appear that the waters were collected in one great *ditch*. In 1614, it was to a certain degree levelled, and laid out into walks. In 1732, or between that and 1740, its level was perfected, and the walks planted with elms. After this, the spot was for years neglected, and *Moorfields* became an assemblage of petty shops, particularly book-sellers, and of ironmongers' stalls ; till, in the year 1790, the handsome square of Finsbury completed arose upon its site.

ditch,

ditch, yet, <sup>32</sup>*Ille ego qui quondam* ; I am the <sup>33</sup>Pasquil's madcap that will do it.

Draw near, therefore, all you that love to walk upon <sup>34</sup>single, and simple soles ; and that wish to keep company with none but innocents, and the sons of civil citizens ;

<sup>32</sup> *Ille ego, &c.*] From Virgil, *Æneid. Lib. 1*. In allusion, I suppose, to his former satirical traets, previous to the date of the present. See the *Editor's Preface*, where they are specified.

<sup>33</sup> Pasquil's madcap.] On that notorious mutilated statue in Rome, called *Pasquil*, or *Pasquin*, all the *madcap* scribblers were formerly allowed to vent their spleen, wit, or satire ; affixing their productions thereon, and fathering them on the statue itself, which derived its name from *Pasquin*, a poor tailor, who had lived near it, and was, during his lifetime, ludicrously reputed the author of whatever lampoon it exhibited. Most Italian travellers notice this statue, which was thought originally that of a warrior, or gladiator.

Decker uses the phrase in another of his productions :

"Go cover a table with sweatmeats, let all the gentlewomen, and that same *Pasquil's madcap* mother be there."

SATIROMASTIX.

<sup>34</sup> single, and simple soles.] This may point out to us the custom, in former days, of wearing *pumps*. But Shakspeare indeed alludes to it more than once: "Follow me this jest now, "till thou hast worn out thy *pump*; that, when the *single sole* of it is worn, the jest may remain, &c." *Romeo and Juliet*, A. 2, S. 4.

<sup>35</sup>out with your tables; and nail your ears, as it were to the pillory, to the musick of our instructions: nor let the title *gullery* fright you from school, for mark what an excellent ladder you are to climb by. How many worthy, and men of famous memory, for their learning of all offices, from the scavenger, and so upward, have flourished in London of the ancient family of the Wisecacres, being now no better esteemed than fools and younger brothers?

<sup>36</sup>This gear must be looked into; lest in time (O lamentable time, when that hourglass is turned up!) a rich man's son shall no sooner peep out of the shell of his minority,

<sup>35</sup> *out with your tables.*] We have here a ridicule upon the usual practice of gallants to put down sentences of plays, witticisms uttered in company, and new-coined phrases in their *tables*, *tablets*, or *table-books*, which were frequently made of small plates of slate bound together in a minute duodecimo.

WEBER.

<sup>36</sup> *This gear must be looked into.*] A word implying *matter*, *thing* in general. Thus Shakspeare:

“ But I will remedy this *gear* ere long.”

HENRY 6, *Part 2*, A. 3, S. 1.

Thus too Lily:

“ I will handle you for this *gear* well.”

SAPHO and PHAO, *Com.* 1591.

And so Nashe, in the *Dedication* to his *Apology for Pierce Penniless*:

“ I mean to have a bout with him, with two staves and a pike, for  
“ *this gear.*”

but

but he shall straightways be <sup>37</sup>begged for a concealment, or set upon, as it were, by freebooters, and taken in his own pursenets by <sup>38</sup>fencers and conycatchers. To drive

<sup>37</sup> *be begged for a concealment.*] A rich young man shall no sooner come of age, than he shall be requested to take under his protection, and *conceal* from catchpolls and sergeants, some needy knave or *aventurier*, making him his companion, his *umbr*a. The term *being begged* is taken from the old law phrase of *begging a man for a fool*; that is, soliciting the crown for the guardianship or charge of an *idiot*, whose estates might be large, and the trust therefore lucrative. See Blackstone's *Commentaries*, Book 1, Chap. 8.

Or, by being *begged for a concealment* may be intended, being *solicited* to obtain one of those monopolies called *concealments*, with which the crown indulged its favourites. Osborne, in his *Memorials of the Life of James I.* tells us: "The nation grew feeble, and oppressed with impositions, monopolies, aids, privy seals, *concealments*, permitted customs, &c. with a multiplicity of tricks more to cheat the English subject." See Blackstone's *Commentaries*, Book 4, Chap. 33, in cases of *concealment*, monopolies, and the dispensing power.

The following passage from Sir John Harington's *Apology for the Metamorphosis of Ajax*, (a jakes) will prove further explanatory of the word *concealment*: "For to confess the truth to you, my good cousins; I desire not altogether to have it concealed, (his having written the book) lest some hungry promoting fellows should *beg it as a concealment*, and beg the author also for writing a thing that he were ashamed to shew."

<sup>38</sup> *fencers, and conycatchers.*] A *fencer*, in our vulgar cant, means a receiver of stolen goods; to *fence* also signifies to *spend*: *fencer* had some such knavish meaning, no doubt, in Q. Elizabeth's time. *Conycatcher* is a well-known Shakspearean word for a cheat, or sharper.

which



which pestilent infection from the heart, here is a medicine more potent, and more precious, than was ever <sup>39</sup>that mingle-mangle of drugs which Mithridates boiled together. Fear not to taste it ; a caudle will not go down half so smoothly as this will ; you need not call the honest name of it in question ; for antiquity puts off his cap, and makes a bare oration in praise of the virtues of it : the receipt hath been subscribed unto, by all those that have had to do with simples, with this moth-eaten motto, *probatum est*. <sup>40</sup>Your *Diacatholicon aureum*, that with gunpowder

Robert Greene, our earliest trader in pamphlets, published *A Detection of the Frauds, and Tricks of Conycatchers, and Cozeners* ; also *The Defence of Conycatching*, 1592.

<sup>39</sup> *that mingle-mangle of drugs which Mithridates, &c.*] The word *mingle-mangle* I have never before met with, in any old writer ; it can mean no other than *mixture*. The celebrated compound of the royal *quack of Pontus*, or something nearly similar, held a place in our London Pharmacopœia till so late as 1787, when it was deservedly expunged.

Our author again uses *mingle-mangle* in the sense I conceive it, where, in his *Wonderful Year*, he says :

“ The main army consisting, like Dunkirk, of a *mingle-mangle*,  
“ viz. dumpish mourners, merry sextons, hungry coffin-sellers, &c.”

<sup>40</sup> *Your diacatholicon aureum, &c.*] The sentence, in the original, runs thus : “ Your diacatholicon aureum, that with gunpowder *brings*  
“ threatens to blow up all diseases that come in his way, and smells  
“ worse then Assa fœtida in respect of this.” These words in no way connect themselves, and the sentence is imperfect ; something therefore

threatens

threatens to blow up all diseases that come in its way, smells worse than asafœtida in respect of this. You therefore whose bodies, either overflowing with the corrupt humours of this age's phantastickness, or else being burnt up with the inflammation of upstart fashions, would fain be purged ; and, to shew that you truly loath this polluted and mangy-fisted world, turn <sup>41</sup>Timonists, not caring

we may presume interpolated, or erroneously printed. But, omitting the two words designated by Italicks, which I have done, the sense would seem to be restored.

The *diacatholicon*, by the by, was an imaginary electuary, or other universal medicine, that was supposed to purge away all the peccant humours.

<sup>41</sup> *turn* Timonists.] The original has *Pimonists*, a word affording no meaning whatever, and which seems a palpable misprint for *Timonists*, derived from the notorious Athenian misanthrope, so celebrated by Shakspeare and others ; I have therefore not scrupled to adopt it, being supported therein by the authority of our author, who uses it in a similar sense elsewhere :

“ I did it to retire me from the world,

“ And turn my muse into a *Timonist* ;

“ Loathing the general leprosy of sin,

“ Which like a plague runs through the souls of men.”

SATIROMASTIX.

A learned critick would fain persuade me, that Decker meant to have written *Pirronists*, (properly *Pyrrhonists*) the printer having, in his manuscript, mistaken *rr* for *m*, which might readily happen. *Pyrrhonists* certainly well conforms to our author's meaning. These were a sect founded by Pyrrho, a Greek philosopher and painter of

either

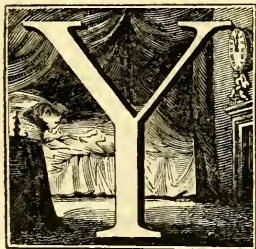


either for men or their manners ; do you pledge me : spare not to take a deep draught of our homely counsel : the cup is full ; and so large, that I boldly drink a health unto  
(9) all comers.¶

Elis, and the disciple of Anaxarchus ; he flourished at the same period with Theophrastus, and Epicurus. The *Pyrrhonists* despised every thing, and believed nothing ; with them all was doubt, and uncertainty. They are the same with the Scepticks.

## Chapter ii.

HOW A YOUNG GALLANT SHALL NOT ONLY KEEP HIS  
CLOTHES, WHICH MANY OF THEM CAN HARDLY  
DO, <sup>1</sup>FROM BROKERS; BUT ALSO SAVE THE  
CHARGES OF TAKING PHYSICK; WITH  
OTHER RULES FOR THE MORNING. THE  
PRAISE OF SLEEP, AND OF  
GOING NAKED.



YOU have heard all this while nothing but the prologue, and seen no more but <sup>2</sup>a dumb show: our *vetus comædia* steps out now. The fittest <sup>3</sup>stage upon which you, that study to be an actor there, are first to present yourself, is, in my approved judgment, the softest and largest down-bed; from whence, if you will but

<sup>1</sup> FROM BROKERS.] The original has *FOR*; but I rather chose to retain the same reading as in the *Table of Chapters*, Page 3.

take sound counsel of your pillow, you shall 'never rise,

<sup>2</sup> *a dumb show.*] What was so called very commonly preceded each act in our old plays, being the substance of what was afterwards discoursed of in the scenes ensuing. In the Chinese plays which I have witnessed at Canton, and which are acted on a stage erected in the open streets, a sort of *dumb-show-man* stands forth between the acts, holding up a board on which is inscribed the business of the act about to commence. One play employs many days in the representation, and generally includes some period of Chinese history.

<sup>3</sup> stage.] The original has *stay*; but the sense of the passage clearly points it out a misprint for *stage*.

<sup>4</sup> *never rise, till you hear it ring noon at least.*] To show how closely Decker often followed his prototype, and to exhibit a small specimen of the German writer's Latin versification, (See a note on our author's address *To the Reader*.) take the following lines from the 1st *Rule* of Dedekind's book, *Cap. 1*, Ed. 1584 :

- " Fulera soporiferi cum liqueris alta cubilis,
- " (Quod fieri *medium* non decet ante *diem*,)
- " Egregiè civilis eris, si nulla *parentes*
- " Mane salutandi sit tibi cura tuos.
- " Non *homini cuiquam* felicia fata preceris,
- " Sæpe tibi grates dicere ne sit opus."

FRID. DEDEKINDUS, *Cap. 1*.

- " First: When the light of *noon* salutes your eyes,
- " (For before *noon* 'tis never well to rise)
- " All tyranny of outward forms neglect;
- " Nor treat your *parents* with the least respect;
- " Let no good-morrows interrupt thine ease,
- " Or compliments thyself or *others* tease."

ROGER BULL.

till

till you hear it ring noon at least. Sleep, in the name of Morpheus, your bellyful ; or, rather, sleep till you hear your belly grumbles and waxeth empty. Care not for those coarse <sup>5</sup> painted-cloth rhymes made by the university of Salerne, that come over you with :

*<sup>6</sup>Sit brevis, aut nullus, tibi somnus meridianus.*

Short let thy sleep at noon be,

Or rather let it none be.

Sweet <sup>7</sup>candied counsel ! But there is ratsbane under it. Trust never a bachelor of arts of them all ; for he

<sup>5</sup> painted-cloth rhymes.] *Hacknied sage sentences*, such as are found spouting in scrolls from the mouths of figures worked, or painted on the tapestry of those days. Shakspeare makes frequent allusion to them. See the note of his commentators on a passage in *As you like it*, A. 3, S. 2. William Rowley, in his *Match at Midnight*, A. 1, speaks of “ a witty poesy, a saw, that smells of the painted cloth.” See also our author’s *Honest Whore*, S. 12.

The Chinese, whose customs and manners have undergone less mutation than those of any other people, at this time inscribe moral sentences on the walls of their chambers. It is not improbable but we may have originally adopted our *painted cloths* from that nation.

<sup>6</sup> *sit brevis, &c.*] This quotation is from that well-known little work, the *Schola Salernitana*, or *Regimen Sanitatis Salerni*.

<sup>7</sup> candied.] I presume, a play is here intended on the word *candid*.

speaks

speaks your health fair, but to steal away the maidenhead of it. Salerne stands in the luxurious country of Naples; and who knows not that the Neapolitan will, <sup>s</sup>like Derick the hangman, embrace you with one arm, and rip your guts with the other? There is not a hair in his mustachio but, if he kiss you, will stab you through the cheeks like a poignard: the slave, to be avenged on his enemy, will drink off a pint of poison himself, so that he may be sure to have the other pledge him but half so much. And it may be, that, upon some secret grudge to work the general destruction of all mankind, those verses were

<sup>s</sup> like Derick the hangman.] If it be any acquisition to the treasures of history, we at least gain a knowledge, from this tract of Decker's, which we might not obtain elsewhere, the name of that honourable character the publick executioner of our author's day. From a note in Grey's *Hudibras*, Part 3, Canto 2, it would seem that he was succeeded by one Gregory Brandon, who had arms confirmed to him, through the means of the herald Brook, and became an esquire in virtue of his office. Mr. Dun was the next in that employ, whose name was continued to those finishers of the law, twelve years longer; when, about 1684, John Ketch was advanced to the same dignity, who has left his name to his successors ever since.

Decker again mentions this notorious personage, at the conclusion of his *Wonderful Year*:

“ But by these tricks, imagining that many thousand have been  
 “ turned wrongfully off the ladder of life; and praying that *Derick*,  
 “ or his executors, may live to do those a good turn, that have done  
 “ so to others: *Hic finis Priami*; here is an end of an old song.”

composed.

composed. Physicians, I know, and none else took up the bucklers in their defence; railing bitterly upon that venerable, and princely custom of long-lying-abed. Yet, now I remember me, I cannot blame them; <sup>(c)</sup>(10) for they which want sleep, which is man's natural rest, become either mere naturals, or else fall into the doctors' hands, and so consequently into the Lord's: whereas he that snorts profoundly scorns to let <sup>9</sup>Hippocrates himself stand

<sup>9</sup> *Hippocrates himself stand tooting on his urinal.*] There is surely much humour in this picture of the great father of physick "giving breath with his mouth" to a *urinal*, and making it "discourse most eloquent musick." Had Garth chanced to have cast his eye on this passage of Decker's, he might have turned it to some account in his admirably witty poem, the *Dispensary*. Yet am I not clear, whether Decker may not here use the word *toot* in the sense of *pore*, *peep*, *pry*; which was very common among old writers. Thus Spenser:

"With bow and bolts in either hand,

"For birds in bushes *tooting*."

SHEPHERD'S CALENDAR, *March*, L. 66.

Thus too Bishop Hall:

"Nor *toot* in Cheapside baskets earne and late,

"To set the first tooth in some novel cate."

VIRGIDEMIARUM, *Sat. 2, Book 4.*

Also in *Pierce the Ploughman's Creed*, Sign, B. 3, 4to, 1553:

"Then *tooted* I into a tavern, and there I espied, &c."

And again, in Archbishop Cranmer's *Defence of the true and catholic Doctrine of the Sacrament*, b.l. 4to, 1550, F. 101, a:

"—— peeping, *tooting*, and gazing at that which the priest "held up in his hands, &c."

tooting

tooting on his urinal, and thereby saves <sup>10</sup>the charges of a groat's-worth of physick: and happy is that man that saves it; for physick is *non minus venefica quam benefica*; it hath an ounce of gall in it for every drachm of honey. Ten Tyburns cannot turn men over the perch so fast as one of these brewers of purgations: the very nerves of their practice being nothing but *ars homicidiorum*, an art to make poor souls kick up their heels; insomuch, that even their sick grunting patients stand in more danger of Mr. Doctor and his drugs, than of all the cannon-shots which the desperate disease itself can discharge against them. Send them packing therefore, to walk like Italian mountebanks; beat not your brains to understand their parcel-greek, parcel-latin gibberish; let not all their sophistical buzzing into your ears, nor their satirical canvassing of featherbeds, and tossing men out of their warm blankets, awake you till the hour that here is prescribed.

For do but consider what an excellent thing sleep is: it is so inestimable a jewel, that, if a tyrant would give his crown for an hour's slumber, it cannot be bought: of so beautiful a shape is it, that, though a man lie with an empress, his heart cannot be at quiet till he leaves her embracements to be at rest with the other: yea, so greatly are we indebted to this kinsman of death, that we

<sup>10</sup> the charges.] The original has *that* charges.



owe the better tributary half of our life to him ; and there is good cause why we should do so ; for sleep is that golden chain that ties health, and our bodies together. Who complains of want, of wounds, of cares, of <sup>11</sup>great men's oppressions, of captivity, whilst he sleepeth ? Beggars in their beds take as much pleasure as kings. Can we therefore surfeit on this delicate ambrosia ? Can we drink too much of that, whereof to taste too little tumbles us into a churchyard ; and to use it but indifferently throws us into Bedlam ? No, no. Look upon <sup>12</sup>Endymion, the moon's minion, who slept threescore and fifteen years ; and was not a hair the worse for it. Can lying abed till noon then, being not the threescore and fifteenth thousand<sup>11</sup> part of his nap, be hurtful ?

<sup>11</sup> great men's *oppressions*.] This is somewhat in the spirit of Shakspeare :

“ For who would bear the whips and scorns of time,

“ ‘Th’ oppressor’s wrong, the *proud man’s* contumely ?”

HAMLET, A. 3, S. 1.

<sup>12</sup> *Endymion—who slept threescore and fifteen years.*] On what testimony our author so limits Endymion’s slumber, I am at a loss to conjecture. Some tell us that he was doomed to an eternal sleep, others that he slept thirty years only. The term of seventy five has certainly no classical authority. Decker then, I presume, only meant figuratively to designate an indefinite and protracted period by one that was definite.

Besides,



Besides, by the opinion of all philosophers and physicians, it is not good to trust the air with our bodies ; till the sun with his flamecoloured wings hath fanned away the misty smoke of the morning ; and refined that thick tobacco-breath which the rheumatick night throws abroad of purpose to put out the <sup>13</sup>eye of the element : which work questionless cannot be perfectly finished, till the sun's car-horses stand prancing on the very top of highest noon ; so that then, and not till then, is the most healthful hour to be stirring. Do you require examples to persuade you ? At what time do lords and ladies use to rise, but then ? Your simpering merchants' wives are the fairest liers in the world ; and is not eleven o'clock their common hour ? They find, no doubt, unspeakable sweetness in such lying ; else they would not day by day put it so in practice. In a word, midday slumbers are golden : they make the body fat, the skin fair, the flesh plump delicate and tender : they set a russet colour on the cheeks of young women, and make lusty courage to rise up in men : they make us thrifty ; both in sparing victuals, for breakfasts thereby are saved from the hellmouth of the belly ; and in preserving apparel, for while we warm us in our beds our clothes are not worn.

<sup>13</sup> *eye of the element.*] The sun is by different poets called the "eye of day," the "day's great eye," the "day's illustrious eye," the "world's bright eye." See Poole's *English Parnassus*.

The casements of thine eyes being then at this commendable time of the day newly set open, chuse rather to have thy windpipe cut in pieces <sup>14</sup>than to salute any man. Bid not good-morrow so much as to thy father, though he be an emperor. An idle ceremony it is, and can do him little good; to thyself it may bring much harm: for if he be a wise man that knows how to hold his peace, of necessity must he be counted a fool that cannot keep his tongue.

Amongst all the wild men that run up and down in this wide forest of fools, the world, none are more superstitious than those notable <sup>15</sup>Ebritians, the Jews: yet a Jew never wears his cap threadbare with putting it off;

<sup>14</sup> *than to salute* any man. *Bid not, &c.*] Here is another instance of close imitation. See a quotation from Dedekind, in a preceding note, at Page 56: "Egregiè civilis eris, &c."

<sup>15</sup> Ebritians.] A slang word of the day, I presume, for *Hebrews*, *Jews*. The mention of their *superstition* stands thus in Dedekind's original, *Cap. 1*.

"*Gens sine mane suos Hebræa salutet amicos,*

"*Quam tenet implicitam multa superstitio.*"

"A *Hebrew* may (him *superstition* blinds)

"Use ceremonious forms of various kinds."

ROGER BULL.

never bends in the hams with <sup>16</sup>casting away a leg ; never cries : “ God save you ! ” though he sees the devil at your elbow. Play the Jews therefore in this, and save thy lips that labour : only remember, that, so soon as thy eyelids be unglued, thy first exercise must be, either sitting upright on thy pillow, or rarely lolling at thy  
(C 2)(12) body’s whole length, <sup>17</sup>to yawn, to stretch, and to gape

<sup>16</sup> casting away a leg.] Thus again our author, in his *Wonderful Year* : “ Janus, that bears two faces under one hood, made a very mannerly *low leg*.” And in another part :

“ He calls forth one by one, to note their graces ;

“ Whilst they *make legs*, he copies out their faces.”

Also in his *Honest Whore*, S. 11 :

“ Be ready with your *legs*, then let me see

“ How courtesy would become him.”

The phrase is Shakspearean too :

“ Well, here is my *leg*.”

HENRY 4, *Part 1*, A. 2, S. 4.

But it belongs to many other cotemporary writers.

“ Of making *low legs* to a nobleman.”

C. MARLOW’S *Edward 2*.

“ Then a stranger—no sooner enters the privy chamber, and beats  
“ about with three graceful *legs*.”

T. KILLEGREW’S *Parson’s Wedding*, A. 2, S. 7.

<sup>17</sup> to yawn, to stretch, &c.] One more example from the 2d *Rule* will suffice to show Decker’s obligations to the German writer :

“ Non habet exiguas quoque *pandiculatio vires*,

“ Si medicos par est credere vera loqui,

“ Accidit ex longo nervos torpere sopore,

wider

wider <sup>18</sup>than any oyster-wife; for thereby thou dost not only send out the lively spirits, <sup>19</sup>like vaunt-couriers, to

“ Atque male officii munus obire sui.  
 “ Excitat hos certo tibi *pandiculatio* motu,  
 “ Utere; nec mores dedecet illa tuos.”

FRID. DEDEKINDUS, *Cap. 1.*

“ *Yawning* can strange Herculean wonders do,  
 “ (If aught that empiricks assert be true)  
 “ For sleep averts the movements of the heart,  
 “ And long in durance holds each vital part;  
 “ Stretch arms and jaws as wide as wide can be,  
 “ ’Twill from the bonds of Morpheus set you free:  
 “ *Yawning* of ev’ry exercise is best  
 “ To string the nerves anew, and ope the narrow chest.”

ROGER BULL.

<sup>18</sup> *than any oyster-wife.*] This phrase was very familiar among the writers about Decker’s day. Thus in an old tract entitled: *Fearful and lamentable Effects of two dangerous Comets, which shall appear in the Year of our Lord, 1591, the 25 of March*: “ As I  
 “ was finishing this work, an *oyster-wife* took exception against  
 “ me, and called me knave, because, meddling with six of the planets,  
 “ I had forgot Sol under which she was born; and, laying down  
 “ six pence to twopence, swore by her left leg, that Sunday was the  
 “ best day in all the week.”

<sup>19</sup> *like vaunt-couriers.*] *Avant-couriers*, Fr. The phrase is Shakspearean :

fortify

fortify and make good the uttermost borders of the body ; but also, as a cunning painter, thy goodly lineaments are drawn out in their fairest proportion.

This lesson being played, turn over a new leaf ; and, unless that <sup>20</sup>Freezeland cur, cold winter, offer to bite thee, walk awhile up and down thy chamber, either in thy thin shirt only, or else (which, at a bare word, is both more decent and more delectable) strip thyself stark naked. Are we not born so ? And shall a foolish custom make us to break the laws of our creation ? Our first parents, so long as they went naked, were suffered to dwell in paradise ; but, after they got coats to their backs, they were turned out of doors. Put on therefore either no apparel at all, or put it on carelessly : for look how much more delicate liberty is than bondage ; so much is the looseness in wearing of our attire above the imprisonment of being neatly, and tailor-like drest up in it. To be ready in our clothes is to be ready for nothing else : a man looks as if he be hung in chains, or like a

“ You sulphurous and thought-executing fires,  
“ *Vaunt-couriers* to oak-cleaving thunderbolts.”

K. LEAR, A 3, S. 2.

So in Lady Elizabeth Carew's *Mariam*, 1613 :

“ Might to my death but the *vaunt-courier* prove !”

<sup>20</sup> Freezeland.] For *Friesland*, to favour the equivoque.

scarecrow.

scarecrow. And as <sup>21</sup>these excellent birds, whom Pliny could never have the wit to catch in all his springes, commonly called woodcocks, whereof there is great store in England, having all their feathers pluckt from their backs, and being turned out <sup>22</sup>as naked as Plato's cock was before all Diogenes his scholars, or <sup>23</sup>as the cuckoo in

<sup>21</sup> *those excellent birds, whom Pliny, &c.]* I fancy Decker means but to say, that *Pliny*, in his whole list of Natural History, has no such animal as the *English doll*, or *woodcock*. Indeed none of the naturalists of antiquity, that I recollect, mention the real bird, except Aristotle. See a note on the term *woodcock*, in the *Proæmium*.

<sup>22</sup> *as naked as Plato's cock was before all Diogenes his scholars.]*  
 “ *Plato* defining man a *two-footed animal without wings*, and this  
 “ definition being approved; *Diogenes* took a *cock*, and, plucking  
 “ off its feathers, turned it into *Plato's* school, saying, ‘ this is *Plato's*  
 “ man :’ whereupon to the definition was added, *having broad nails.*”  
*Stanley's History of Philosophy*, Page 285. Fol. 1701, Ed. 3d.

There is a beautiful print, engraved after Parmegiano, on the subject of this story, which is to be found in *Diogenes Laertius*, from whence Stanley copies it.

<sup>23</sup> *naked—as the cuckoo in christmas.]* This simile is not justified by any thing I can find in Dr. Jenner's *Natural History of the Cuckoo*, inserted in the *Philosophical Transactions*, Vol. 78, Part 2; or in the writings of any other zoographer. Indeed the *cuckoo* is now generally allowed to be a migrating bird, and not to winter with us. Goldsmith, however, in his *Animated Nature*, relates a story after Willoughby, where account is given of a *cuckoo* found, during the

christmas,

christmas, are more fit to come to any knight's board, and are indeed more serviceable, than when they are lapt in their warm liveries ; even so stands the case with man. Truth, because the bald-pate her father, Time, has no hair to cover his head, goes, when she goes best, stark naked ; but Falschood has ever a cloak for the rain. You see likewise, that the lion, being the king of beasts ; the horse, being the lustiest creature ; <sup>24</sup>the unicorn, whose

winter, in an old willow log kept for firewood, that was "brisk and lively, but wholly *naked* and bare of feathers."

Decker makes like mention of the *cuckoo*, in his *Honest Whore, Second Part* : "My beard being off, how should I look ? Even "like a *winter cuckoo*, or unfeathered owl."

<sup>24</sup> *the unicorn, whose horn is worth half a city.*] John Webster, in his *White Devil, or Vittoria Corombona*, A. 2, mentions the "precious *unicorn's horn*," to try which, he says, men

"Make of the powder a preservative circle,

"And in it put a spider."

The *horn* of the *unicorn* was considered an infallible antidote against poison : the animal, aware of this quality of its horn, is reported always to dip it into the water before he drank, in order to counteract any thing noxious contained therein ; on which account other beasts watched his drinking, that they might judge of the purity of their beverage. In such estimation was this counter-poison, that Andrea Racci, a Florentine physician, relates, it had been sold at the apothecaries for £24. sterling per ounce, when the current value of the same quantity of gold was worth only £2. 6s. 3d. Ambrose Paré, an eminent French surgeon, who flourished towards the latter

horn



horn is worth half a city; all these go with no more clothes on their backs, than what nature hath bestowed upon them: <sup>25</sup>but your baboons, and your jackanapes, being the scum and rascality of all the hedge-creeperz, they go in jerkins and <sup>26</sup>mandilions. Marry how? They are put into their rags only in mockery.

(13) O beware therefore both what you wear, and how you wear it; and let this heavenly reason move you never to be handsome! For, when the sun is arising out of his bed, does not the element seem <sup>27</sup>more glorious,

end of the sixteenth century, exposed the cheat of its quacksalving venders. What the *unicorn's horn* was supposed to be, or what sold for it, and the real unicorns, as well as the fancied one, are treated on largely by Sir Thomas Brown, in his *Vulgar Errors*, Chapter 23, Book 3.

<sup>25</sup> *but your baboons, and your jackanapes.*] The original has *you* in both places, evidently a misprint for *your*, which alone can make sense by its connexion with *they* subsequently. The original, likewise, has *babioznes*, from the French *babion*. See Cotgrave's *Dictionnaire*. The old word *babion* for *baboon* is also Jonsonian:

“ I am neither your minotaur, nor your centaur, nor your satyr,  
“ nor your hyæna, nor your *babion*.”

CYNTHIA'S REVELS, A. 1, S. 3.

<sup>26</sup> *mandilions.*] The *mandilion* is a short *cassock*, also a *soldier's coat*.

<sup>27</sup> *more glorious, being only in gray, than at noon.*] I have here  
being



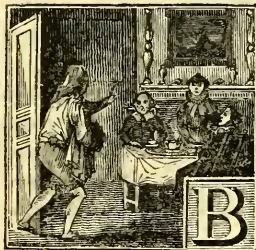
being only in gray, than at noon, when he is in <sup>28</sup>all his bravery? It were madness to deny it. What man would not gladly see a beautiful woman naked, or at least with nothing but a lawn, or some loose thing over her; and even highly lift her up for being so? Shall we then abhor that in ourselves, which we admire and hold to be so excellent in others? *Absit.*

ventured upon a slight transposition, to avoid a seeming obscurity. The original has: "more glorious *than* (being only in gray) at noon, "&c."

<sup>28</sup> *all his bravery.*] *Finery, gay apparel.* This acceptance of the word is very common with the writers of Q. Elizabeth's time. No one makes such frequent use of it in the sense of *gaiety, gallantry in dress*, as Bulwer. See his *Anthropometamorphosis*, quoted at Pages 7, & 40.

## Chapter iii.

<sup>1</sup>HOW A GALLANT SHOULD WARM HIMSELF BY THE  
FIRE; HOW ATTIRE HIMSELF. DESCRIP-  
TION OF A MAN'S HEAD. THE PRAISE  
OF LONG HAIR.



UT if, as it often happens unless  
the year catch the sweating sick-  
ness, the morning, like charity  
waxing cold, <sup>2</sup>thrust his frosty fin-  
gers into thy bosom, pinching thee  
black and blue with her nails  
made of ice, like an invisible gob-  
lin; so that thy teeth, as if thou  
wert singing <sup>3</sup>pricksong, stand coldly quavering in thy  
head, and leap up and down like the nimble jacks of

<sup>1</sup> HOW A GALLANT.] In the original, *YOUNG* is unnecessarily  
interpolated before *GALLANT*.

<sup>1</sup>a pair of virginals: be then as swift as a whirlwind, and  
<sup>2</sup>as boisterous in tossing all thy clothes in a rude heap

<sup>2</sup> thrust his frosty fingers into thy bosom.] This figurative phrase belongs also to Shakspeare, and C. Marlowe:

“ And none of you will bid the winter come,

“ To thrust his icy fingers in my maw.”

KING JOHN, A. 5, S. 7.

“ O, I am dull, and the cold hand of sleep

“ Hath thrust his icy fingers in my breast.”

LUST'S DOMINION.

<sup>3</sup> pricksong.] A song regulated by notes. Hence the common expression to *prick* notes, instead of to *write* them. *Pricksong* was opposed to *plain-song*, the former being *written* or *pricked* down, and the latter resting more on the will of the singer, being, in fact, a species of extempore musick.

WEBER.

<sup>4</sup> a pair of virginals.] Wherever I have seen the word *virginal*, or *virginals* occur, it has always been spoken of as one instrument, and explained as a smaller sort of spinet. Decker is the first writer I have met with, who mentions a *pair* of *virginals*. It only proves that we have but an imperfect knowledge of the instrument. He again speaks of a *pair* of *virginals* elsewhere:

“ No, for she's like a *pair* of *virginals*,

“ Always with jacks at her tail.”

HONEST WHORE, Part 2.

<sup>5</sup> as boisterous in tossing all thy clothes in a rude heap, &c.] The reader may be pleased to see, in the 3d Rule of Dedekind's 1st *Chapter*, the original of this little family picture, where the rude inde-  
 together:

together : with which bundle filling thine arms, step

corous young man hurries out of his bedchamber with his *clothes* under his arm, to dress by the fireside, because it is cold, to the great annoyance of the decent domestick circle ; it will also exhibit a further, and more enlarged specimen of the German poet's manner :

“ Nec reliquis surgens te *vestibus* induc, nudæ

“ Indusium satis est impossuisse cuti.

“ Sed *reliquas geminis vestes complectitor ulnis*,

“ Aspera si duro frigore sævit hyems :

“ Scilicet in calido jucundius est hypocausto

“ Inducere, a sævo ne violere gelu.

“ Nec moveat, virgo vel fœmina si sit ibidem,

“ Tu tamen utaris moribus usque tuis.

“ Sique tuis quisquam factis offenditur, illum

“ Cernere si talem nolit, abire jube.

“ Quisque tibi cedat, nec tu concesseris ulli,

“ Conditione tua es liber, et esse velis.”

FRID. DEDEKINDUS, *Cap. 1.*

“ When hunger from the chamber calls you down,

“ Throw o'er your dowlas shirt a morning-gown

“ That huddle on : *bear in your arms the rest* ;

“ And, if cold weather or a frost infest,

“ In chimney-corner, at a rousing fire,

“ With ease and comfort *don your whole attire* :

“ Fear not the maid's or matron's blush to raise,

“ While inclination shapes your awkward ways.

“ Say, does the deed some weaker brother grieve,

“ What he don't like he's very free to leave :

“ Bid him begone. Disdain the least controul,

“ And stir up all that's brutish in your soul.”

ROGER BULL,

bravely

bravely forth, crying: "room, what a coil keep you about the fire?" The more are set round about it, the more is thy commendation, if thou either bluntly ridest over their shoulders, or tumblest aside their stools to creep into the chimney-corner: there toast thy body till thy scorched skin be speckled all over, being stained with more motley colours than are to be seen on the right side of the rainbow.

Neither shall it be fit for the state of thy health to put on thy apparel, till, by sitting in that hothouse of the chimney, thou feelst the fat dew of thy body, like basting, run trickling down thy sides; for by that means thou mayst lawfully boast, that thou livest by the sweat  
(c3) of thy brows.

(14) ¶As for thy stockings and shoes; so wear them, that all men may point at thee, and make thee famous by that glorious name of <sup>6</sup>a malecontent. Or, if thy quicksilver

<sup>6</sup> a malecontent.] A designation of the amorous *malecontent*, deduced from the wear of *stockings* and *shoes*, cannot be given better than in the words of Shakspeare:

"Then your *hose* should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your *shoe* untied, and every thing about you demonstrating a careless desolation."

AS YOU LIKE IT, A. 3, S. 2.

So in the anonymous comedy of *How a Man may chuse a good Wife from a bad*:

can

can run so far on thy errand, as <sup>7</sup>to fetch thee boots out

“ I was once like thee,

“ A sigher, melancholy humourist,

“ Crosser-of-arms, a goer-without-garters,

“ A hatband-hater, and a busk-point-wearer.”

But I rather suspect, that Decker alludes to the character as drawn by John Marston, in his play of that name, which came out 1604. At all events, the *malecontent* was a marked character, and is thus satirized by bishop Hall :

“ What else makes N——, when his lands are spent,

“ Go shaking like a threadbare *malecontent* ;

“ Whose bandless bonnet veils his o’ergrown chin,

“ And sullen rags bewray his morphew’d skin ?”

VIRGIDEMIARUM, *Sat.* 5, *Book* 4.

If a further elucidation of the *malecontent* were required, we might adduce the following from Harington’s *Prologue* to his *Metamorphosis of Ajax* :

“ Wherefore, falling to bate with Ulysses, and receiving so foul  
 “ a disgrace of him to be called fool afore company, and being bound  
 “ to the peace that he might not fight with so great a counsellor, he  
 “ could indure it no longer, but became a perfect *malecontent* : viz.  
 “ his hat without a band, his hose without garters, his waist without  
 “ a girdle, his boots without spurs, his purse without coin, his head  
 “ without wit, &c.”

<sup>7</sup> to fetch thee boots out of S. Martin’s.] The original says *three*, not *thee* ; which has generally been considered a misprint.

It would appear, from this passage, that *St. Martin’s* (but the particular parish so named I will not venture to point out, for there are several) was the special abode of *bootmakers*. And what adds weight to the conjecture, is the information of a literary gentleman,

of

of S. Martin's; let it be thy prudence to have the tops of them wide as the mouth of a wallet, and those with <sup>s</sup>fringed boot-hose over them to hang down to thy ankles. Doves are accounted innocent, and loving creatures; thou, in observing this fashion, <sup>s</sup>halt seem to be a rough-

who, in his commonplace-book, finds *St. Martin* to have been the patron of *master shoemakers*; but on what authority he has omitted noting: yet he certainly took it, he observes, from one of the many anti-papistical works that he had read on the subject of patron saints. I have carefully perused the legend of *St. Martin*, the bishop, whose festival we commemorate on the eleventh of November, which is of some length; but I can find nothing therein to authorize his peculiar protection of gentlemen *cordwainers*.

<sup>s</sup> fringed boot-hose.] According to Stubb's *Anatomy of Abuses*, as quoted by Strutt, in his *Dress and Habits of the People of England*, Vol. 2, Page 263, these were often a sumptuous article of dress: they were made of cloth fine enough for any band, or ruff; and so large, that the quantity used would nearly make a shirt: they were embroidered in gold and silver; having on them the figures of birds, animals, and antiques in various coloured silks; the needle-work alone of them would cost from four to ten pounds.

<sup>s</sup> *shalt seem to be a rough-footed dove.*] Some varieties of our domestick *oenas*, pigeon, or stockdove; a species of the genus *columba*; are feathered close down to the foot. Of such varieties bird-fanciers enumerate the Dutch cropper; the trumpeter; the jacobine, or jack vulgarly called; and the Smyrna feather-footed runt.



footed dove, and be held as innocent. Besides, the <sup>10</sup>straddling, which of necessity so much leather between thy legs must put thee into, will be thought not to grow from <sup>11</sup>thy disease, but from that gentlemanlike habit.

Having thus apparelled thee from top to toe, according to that simple fashion, which the best goosecaps in Europe strive to imitate ; it is now high time for me to have a blow at thy head, which I will not cut off with sharp documents, but rather set it on faster ; bestowing upon it such excellent carving, that, if <sup>12</sup>all the wise

It is to these Decker alludes, comparative of the then fashionable boot-tops.

James 1. having one day shoes brought him with roses on them, asked his attendant, if they would make him a *rough-footed dove*? *Character of King James, by Sir A(nthony) W(eldon)* 1650. See *Phœnix Britannicus*, Page 55.

<sup>10</sup> straddling.] The original has *strawling*, by which I have no doubt *straddling* was meant. Those *boots* with cumbersome tops, which occasioned such *straddling*, were denominated *lugged boots*, as having large ears. Marston thus notices them :

“ The long fool’s coat, the huge slop, the *lugg’d boot*,

“ From mimick Piso all do claim their root.”

SCOURGE OF VILLANY, *Sat.* 11, *Book* 3.

<sup>11</sup> *thy* disease.] The *disease* alluded to is pretty obvious.

<sup>12</sup> *all the wise men of Gotham*.] “ *Gotham* lies in the south-west  
men



men of Gotham should lay their heads together, their jobbernowls should not be able to compare with thine.

To maintain therefore <sup>13</sup>that sconce of thine strongly guarded, and in good reparation, never suffer comb to fasten his teeth there: let thy hair grow thick and bushy, like a forest or some wilderness; lest those six-footed creatures that breed in it, and are tenants to that crown-land of thine, be hunted to death by every base barbarous barber; and so that delicate, and tickling pleasure of scratching be utterly taken from thee: for the head is a house built for reason to dwell in, and thus is the tene-ment framed. The two eyes are the glass windows, at which light disperses itself into every room, having goodly

“ angle of Nottinghamshire, and is noted for nothing so much as the  
 “ story of its *wise men*, who attempted to hedge in the cuckoo. At  
 “ Court-hill, in this parish, there is a bush that still bears the name  
 “ of the cuckoo-bush; and there is an ancient book, full of the  
 “ wonders of the *men of Gotham*. Whence a *man of Gotham* is, in  
 “ other words, a *fool*, or *simple fellow*.”

GROSE'S *Provincial Glossary*.

See also Ray's remarks on this proverb.

<sup>13</sup> *that sconce of thine.*] A low word for the *head*; it frequently occurs in Shakspeare.

“ I shall break that merry *sconce* of yours.”

COMEDY OF ERRORS, A. 1, S. 2.

“ Must I go shew them my unbarb'd *sconce* ?”

CORIOLANUS, A. 3, S. 2.

penthouses

penthouses of hair to overshadow them : as for the nose ; though some, most injuriously and improperly, make it <sup>14</sup>serve for an Indian chimney ; yet surely it is rightly a bridge with two arches, under which are neat passages to convey as well perfumes to air and sweeten every chamber, as to carry away all noisome filth that is swept out of unclean corners : the cherry lips open, like the <sup>15</sup>new-painted gates of a lord-mayor's house, to take in provision : the tongue is a bell, hanging just under the middle of the roof ; ¶ and, lest it should be rung out too deep, as sometimes it is when women have a peal, whereas it was cast by the first founder but only to toll softly ; there are two even rows of ivory pegs, like pales, set to keep it in : the ears are two musick-rooms, into which as well good sounds as bad descend down two narrow pair of stairs, that for all the world have crooked windings like those that lead to the top of Paul's steeple ; and,

<sup>14</sup> *serve for an Indian chimney.] That is, for the use of tobacco, and its fumes.*

<sup>15</sup> *new-painted gates, &c.] This evidently alludes to the custom of the lord-mayor, on his election into office, painting and decorating his house afresh. A much-noticed, and ancient usage. Witness Ben Jonson :*

“ Or to praise the cleanliness of the street wherein he dwelt ; or the provident *painting of his posts*, against he should have been *prætor.*”

CYNTHIA'S REVELS, A. 1, S. 4.

M

because

because when the tunes are once gotten in, they should not too quickly slip out, all the walls of both places are plastered with yellow wax round about them. Now as the fairest lodging, though it be furnished with walls, chimnies, chambers, and all other parts of architecture, yet, if the ceiling be wanting, it stands subject to rain, and so consequently to ruin ; so would this goodly palace, which we have modelled out unto you, be but a cold and bald habitation, were not the top of it rarely covered : nature therefore has played the tiler, and given it a most curious covering ; or, to speak more properly, she has thatched it all over ; <sup>16</sup>and that thatching is hair. If then thou desirest to reserve that fee-simple of wit, thy head,

<sup>16</sup> *and that thatching is hair.*] The phrase is Shakspearean :

“ *Thatch your poor thin roofs*

“ *With burdens of the dead.*”

TIMON OF ATHENS, A. 4, S. 3.

See Mr. Steevens' note on this passage, wherein he tells you, on the authority of Stubbs' *Anatomy of Abuses*, that : “ About the year “ 1595, when the fashion became general in England of wearing a “ greater quantity of *hair* than was ever the produce of a single “ head, it was dangerous for any child to wander ; as nothing was “ more common than for women to entice such as had fine locks “ into private places, and there to cut them off.”

Decker employs nearly the same words, in his *Satiromastix*, where Crispinus says :

“ The head is wisdom's house, *hair* but the *thatch*.”

for

for thee and the lawful <sup>17</sup>heirs of thy body ; play neither the scurvy part of the <sup>18</sup>Frenchman, that plucks up all by the roots ; nor that of the <sup>19</sup>spending Englishman, who, to maintain a paltry warren of unprofitable conies, <sup>20</sup>disimparks the stately swift-footed wild deer : but let thine receive his full growth, that thou mayst safely and wisely brag 'tis thine own <sup>21</sup>bush natural.

<sup>17</sup> heirs of thy body.] A play on the word *hairs* is evidently intended.

<sup>18</sup> Frenchman, *that* plucks up all by the roots.] Allusion is here made to a *certain disease*, so frequently noticed by Shakspeare for its *depilatory* effects.

<sup>19</sup> *spending* Englishman, &c.] A joke is here intended, which I think I can catch ; but perhaps it is one that needs not be enquired into.

<sup>20</sup> disimparks.] This word had perhaps been more properly written *disparks*, which is Shakspearean, and is authorized by Barret, in his *Alvarie*, or *Quadruple Dictionary*, 1580 :

“ Whilst you have fed upon my signories,

“ *Dispark'd* my parks, and fell'd my forest woods.”

K. RICHARD 2, A. 3, S. 1.

<sup>21</sup> bush natural.] Thus our author, in another place :

“ He has more hair than wit ;

“ Mark you not, in derision how we call

“ A head grown thick with hair, *bush natural*?”

SATIROMASTIX.

And

And withal consider ; that, as those trees of cobweb lawn, woven by spinners the fresh May-mornings, do dress the curled heads of the mountains, and adorn the swelling bosoms of the valleys ; or, as those snowy fleeces, which the naked brier steals from the innocent nibbling sheep, to make himself a warm winter livery, are to either of them both an excellent ornament: so make thou account, that, to have <sup>22</sup>feathers sticking here and there on thy head will embellish, and set thy crown out rarely. None dare upbraid thee, that like a beggar thou hast lain on straw, or like a travelling pedlar upon musty flocks ; for those feathers will rise up as witnesses to choak him that says so, and to prove that thy bed was of the softest down.

<sup>22</sup> feathers *sticking here and there on thy head, &c.*] Thus the original, in the 5th Rule of Chapter 1 :

“ Eximio tibi erit decori, si *pluma capillis*

“ Mixta erit, et laudem providus inde feres.

“ Scilicet hoc homines poteris convincere signo,

“ Non in stramineo te cubuisse toro.”

FRID. DEDEKINDUS, *Cap. 1.*

“ Do thou, my friend, in *feathers* roll thy crown ;

“ Let ev’ry hair be whiten’d o’er with down :

“ Thence each spectator this conclusion draws,

“ Thy bed was made of better stuff than straws.”

ROGER BULL.

¶ When

(16)

¶ When your noblest gallants consecrate their hours to their mistresses, and to revelling; they wear feathers then chiefly in their hats, being one of the fairest ensigns of their bravery: but thou, a reveller, and a mistress-server all the year, by wearing feathers in thy hair; whose length before the rigorous edge of any <sup>23</sup>puritanical pair of scissors should shorten the breadth of a finger, let the three housewifely spinsters of destiny rather curtail the thread of thy life. O, no! Long hair is the only net that women spread abroad to entrap men in: and why should not men be as far above women in that commodity, as they go beyond men in others? The merry Greeks were called *καρηχομῶντες* (long-haired.) Lose not thou, being an honest Trojan, that honour; sithence it will more fairly become thee. Grass is the hair of the earth, which, so long as it is suffered to grow, it becomes the wearer,

<sup>23</sup> puritanical *pair of scissors*.] Short hair was one of the distinctive marks of the *puritan*. I think Ben Jonson somewhere notices this with much humour. See one of the seven plays attributed to Shakspeare, entitled the *Puritan*. In this passage our author proves again faithful to his original; witness the 6th *Rule*:

“Sint capitis crines longi, nec *forcipe* tonsi,

“Cæsaries humeros tangat ut alta tuos.”

FRID. DEDEKINDUS, *Cap. 1.*

“Be sure thy hairs, *uncut* and unconfin’d,

“With loose disorder wanton in the wind.”

ROGER BULL,

and

and carries a most pleasing colour ; but when the sun-burnt clown <sup>24</sup>makes his mows at it, and like a barber shaves it off to the stumps ; then it withers, and is good for nothing but to be trussed up and <sup>25</sup>thrown amongst jades. How ugly is a bald pate ! It looks like a face wanting a nose, or <sup>26</sup>like ground eaten bare with the arrows

<sup>24</sup> *makes his mows at it.*] If *of* were substituted for *at*, a far better and more obvious sense would be then made ; *mows* implying *mowings*, i. e. of *hay*, commonly termed *hay-mows* ; and I cannot but suspect that such sense the author intended. As it stands, *derision* is implied : to *make mows at* any thing is to *despise* it ; a Scotticism.

<sup>25</sup> *thrown amongst jades.*] *Horses.* The word *jade* was formerly by no means a term derogatory to the qualities of a horse, we are told, as at present. Thus in a comedy of John Ford's :

“ Like high-fed *jades* upon a tilting day,

“ In antique trappings.”

THE LOVER'S MELANCHOLY, A. 2, S. 2.

<sup>26</sup> *like ground eaten bare with the arrows of archers.*] The public butts were in general so thronged with *archers*, particularly at holiday times, that the ground round each butt was most probably raked up in such manner, by the very arrows which missed it, as never to suffer the grass to grow there. In the same way we see many a former public green spot, in and about our provincial cities, made bare, during these martial times, by the tread of exercising soldiery.

*Archery* was formerly highly cultivated by the English, and laid great stress upon in our army : the battles of Cressy, Poitiers, and Agincourt were won by the English *archers*. An act passed in Edw. 4.



of archers : whereas a head all hid in hair gives even to a most wicked face a sweet proportion, and looks like <sup>27</sup>a meadow newly married to the spring ; which beauty in men the Turks envying, they no sooner lay hold on a

that butts should be erected in every township, where the inhabitants were obliged to shoot up and down on feast days, or forfeit a half-penny for every omission. Several statutes were made to promote archery, in Hen. 8. and Eliz. which were strictly enforced throughout Jam. 1. till Char. 2. who was himself an *archer* : Wood's *Bowman's Glory, or Archery revived*, 1682, was dedicated to him : he issued a commission to the lord-mayor, and certain of his privy-council, to prevent the fields near London being so inclosed, as "to interrupt " the necessary, and profitable exercise of shooting." So late as 1753, targets were erected in Finsbury Fields, during the Easter and Whitsun holidays, for shooting at with the long bow.

I ought not here to omit making honourable mention of Roger Ascham's much esteemed *Treatise on Archery*, dedicated to Henry 8. which had a reprint some few years since, when our disturbed situation seemed to render the establishment of Toxophilite associations adviseable.

<sup>27</sup> *a meadow newly married to the spring.*] Decker might here have had in view that beautiful poem attributed to Catullus, the *Per-vigilium Veneris*. He, however, evidently alludes to the custom of brides going to the altar with *flowing locks* : Ann Boleyn so wore her hair, we are informed, at her marriage with Henry 8. John Webster thus refers to the fashion :

" Come come, my lord, untie your folded thoughts,

" And let them dangle loose, as a *bride's hair*."

WHITE DEVIL, or VITTORIA COROMBONA, A. 3.

christian,



christian, but the first mark they set upon him, to make him know he is a slave, is to shave off all his hair close to the scull. A Mahomedan cruelty therefore is it <sup>28</sup>to stuff breeches and tennis-balls with that, which, when 'tis once lost, all the <sup>29</sup>hare-hunters in the world may sweat their hearts out, and yet hardly catch it again.

<sup>30</sup>You then, to whom chastity has given an heir ap-

<sup>28</sup> to stuff breeches.] This *stuffing* out of the clothes, then so much in vogue, was called *bombasting*; and hence *bombast* is metaphorically applied to an inflated style in writing. *Stuffing*, or *bombast*, was sometimes of hair, often of cotton: Gerard indeed calls the cotton plant, the *bombast* tree. *Bombagia* in Italian means all kinds of cotton wool; hence our English stuff named *bombasine*. See Mr. Steevens' note on the word, in Shakspeare's *Henry 4*, Part 1, A. 2, S. 4. Our author, in his *Honest Whore*, Part 2, says: "Is this  
" satin doublet to be *bombasted* with broken meat?"

<sup>29</sup> hare-hunters.] *Hair-hunters*. An equivoque.

<sup>30</sup> You then, to whom chastity, &c.] The joke intended in this passage turns upon a hacknied pun on the words *heir* and *hair*.  
" You, who, by not incurring a certain disease, and consequently by  
" maintaining your *chastity*, have an *apparently* good head of *hair*,  
" take care that *hair* be *apparent*; make it visible to all, by letting  
" it flow on your shoulders." The impropriety of men wearing long hair was largely descanted on some years after by W. Prynne, in his *Histriomastix*, 1633. See also his *Unloveliness of Love-locks, and long womanish Hair*, 1628; likewise his *Gag for long-haired Rattle-heads*, 1646.

parent,

parent, take order that it may be apparent ; and, to that purpose, let it play openly with the lascivious wind, even on the top of your shoulders. Experience cries out in every city, that those selfsame critical saturnists, whose hair is shorter than their eyebrows, take a pride to have their hoary beards hang slavering like a dozen of fox-tails down so low as their middle. But, alas, why should the chins and lips of old men lick up that excrement, which they violently clip away from the heads of young men ?

(17) Is 'T it because those long besoms, their beards, with sweeping the soft bosoms of their beautiful young wives, may tickle their tender breasts, and make some amends for their masters' unrecoverable dulness ? No, no ! There hangs more at the ends of those long grey hairs, than all the world can come to the knowledge of. Certain I am, that, when none but the golden age went current upon earth, it was higher treason to clip hair, than to clip money ; the comb, and scissors were condemned to the currying of hackneys : he was disfranchised for ever, that did but put on a barber's apron. Man, woman, and child wore then hair longer than a lawsuit : every head, when it stood bare or uncovered, looked <sup>31</sup>like a butter-box's

<sup>31</sup> *like a butter-box's noul, having its thrum'd cap on.*] Manifestly a comparison to the woollen caps worn by *Dutchmen*, who were ludicrously called *butter-boxes*, from their traffick in salted butter. These caps had rude *threads* or *thrums*, resembling hair. Shakspeare mentions a hat made of such coarse material, belonging to the fat woman

noul, having his thrum'd cap on. It was free for all nations to have shaggy pates, as it is now <sup>32</sup>only for the Irishman. But since this polling, and shaving world crept up; locks were locked up, and hair fell to decay. Revive thou therefore the old, buried fashion; and, in scorn of periwigs and sheepshearing, keep thou that quilted head-piece on continually. <sup>33</sup>Long hair will make thee look

of Brentford: "And there's her *thrum'd* hat, and her muffler too." *Merry Wives of Windsor*, A. 4, S. 2. The term *butter-box*, for *Dutchman*, occurs in Middleton and Decker's *Roaring Girl*, where Jack Dapper says to Tear-Cat, who answers in broken Dutch: "'Thou look'st like a strange creature, a fat *butter-box*, yet speak'st English. 'What art thou?'"

<sup>32</sup> *only for the Irishman.*] I remember to have seen a print of an *Irishman*, in Q. Elizabeth's time, which represents his head as that of a supposed wild man. The vulgar notion respecting the *Irish*, in those days, was that they were actual savages; but habits of civilization, and friendly intercourse, have now developped to us their real character, and worth. Such however as may be curious respecting the uncivilized inhabitants of Ireland, called *wood-karne*, in Decker's day, should refer themselves to Spenser's *State of Ireland*; and Derricke's *Image of Ireland*, a curious poem, published 1581, 12mo. now reprinted in *Lord Somers' Tracts*, edited by Walter Scott, Vol. 1. These *wood-karne* went with *glibbed* heads, or wearing long bushy hair hanging over their eyes, disguising them, and serving as a fit mask for a villain.

<sup>33</sup> *Long hair, &c.*] This would seem copied from Heliodorus, who, in that beautiful archetype of romance, his *Theagenes and*

dreadfully

dreadfully to thine enemies, and manly to thy friends: it is, in peace, an ornament; in war, a strong helmet: it blunts the edge of a sword, and deadens the leaden thump of a bullet; in winter, it is a warm nightcap; in summer, <sup>31</sup>a cooling fan of feathers.

*Chariclea*, Book 2, says: "Long hair renders the lover more graceful, " and the marauder more terrific." To acquire such appearance, the Spartans, we are informed, nourished a length of hair.

<sup>32</sup> a cooling fan of feathers.] *Fans* were chiefly framed of *feathers*, in Decker's time. Mr. Malone has a curious note to the *Merry Wives of Windsor* on this appendage to dress, and gives some sketches of different kinds. See his *Shakspeare*, Vol. 1, Page 231. Allusion is also made to the whiteness of such a fan, in *Romeo and Juliet*, A. 2, S. 4:

"Nurse. My fan, Peter!

"*Mercutio*. Prithee do, good Peter, to hide her face; for her " fan's the *fairer* of the two."

The handle of the fan was often very costly; being of gold, silver, ivory, and often studded with jewels. Edward Sharpman's comedy of the *Fleire* mentions "a fan with a short silver handle."

It may be here observed that superb *fan-handles* frequently occur in the lists of presents made to Q. Elizabeth by her nobility, on a new-year's-day.

Even the *petit-maitres* of Decker's time adopted the effeminate fashion of carrying a *fan of feathers*, as is recorded in Greene's *Farewell to Folly*, 1617. Shakspeare alludes to it:

“ Leave these remnants

“ Of fool, and *feather*, that they got in France.”

K. HENRY 8, A. 1, S. 3.

And Hall, describing a fashionable gallant, says :

“ When a *plum'd fan* may shade thy chalked face,

“ And *lawny strips* thy naked bosom grace.”

VIRGIDEMIARUM, *Sat. 4, Book 4.*

By the way, this is the earliest mention I recollect to have seen made of what we now call the *frill*, or *chitterling* of the shirt.

## Chapter iv.

HOW A GALLANT SHOULD BEHAVE HIMSELF IN  
PAUL'S WALKS.



**B**EING weary with sailing up and down amongst these shores of <sup>1</sup>Barbaria, here let us cast our anchor ; and nimbly leap to land in our coasts, whose fresh air shall be so much the more pleasing to us, if the ninnyhammer, whose perfection we labour to set forth, have so much foolish wit left him as to chuse the place where to suck in : for that true humorous gallant that desires to pour himself into all fashions, if his ambition be such

<sup>1</sup> Barbaria.] A pun, as usual. The subject of *barbers*, and their function of hair-cutting, is here alluded to.

to excel even complement itself, must as well practise to diminish his walks, as to be <sup>2</sup>various in his salads, curious in his tobacco, or ingenious in the <sup>3</sup>trussing up of a new  
(D) (18) Scotch Hose; all which virtues are excellent, and able to maintain him; especially if the old wormeaten farmer, his father, be dead, and left him five hundred a year; only

<sup>2</sup> *various in his salads.*] It was the fashion formerly, for such as professed good-eating to be very dainty respecting their *salads*. And it should be understood, that the *salads* of that day differed widely from those of the present, both in their ingredients and employ. They were eaten first at meals most frequently, and were composed of such things as provoked the appetite. Witness the following portion of Ben Jonson's 101st Epigram, *Inviting a Friend to Supper*:

" It is the fair acceptance, sir, creates  
 " The entertainment perfect, not the cates :  
 " Yet shall you have, to rectify your palate,  
 " An olive, capers, or some better *salad*  
 " Ush'ring the mutton."

<sup>3</sup> *trussing up of a new Scotch hose.*] Or *plaid hose*, which were once much in fashion. The cross-gartering of the hose, that gave them their plaid appearance, was an art in dressing the gallant strove to excel in. *Trussing*, I believe, meant the tying of the tags together which united the doublet and hose; the former sustaining the latter: we have retained the word *untruss* to express the letting down of the small-clothes, though they be now kept up by *buttoning*, not by *trussing*. Thus Shakspeare:

" Marry, this Claudio is condemn'd for *untrussing*."

MEASURE FOR MEASURE, A. 3, S. 2.



to keep an 'Irish hobby, an Irish horseboy, and himself like a gentleman. He therefore that would strive to fashion his legs to his silk stockings, and his proud gate to his 'broad garters, let him whiff down these observations: for, if he once get to walk by the book, and I see no reason but he may, as well as 'fight by the book, Paul's may be proud of him; 'Will Clarke shall ring forth en-

\* Irish hobby, and Irish horseboy.] These, it would seem, were necessary appendages to the fashionable gallant.

† broad garters.] Such as might display the embroidery on them. Garters, being then worn outwards, were often ostentatious ornaments of dress. Fennor, in *The Compter's Commonwealth*, 1617, Page 32, speaks of gallants, who wore "silk stockings and gold-fringed garters, or russet boots and gilt spurs."

‡ fight by the book.] The character of Tybalt, as drawn in Shakspeare's *Romeo and Juliet*, A. 2, S. 4, will explain this. So likewise will Touchstone, in *As you like it*, A. 5, S. 4, who says: "O sir, we quarrel in print, by the book; as you have books for good manners." The particular book alluded to, Mr. Malone observes, is a ridiculous treatise of one Vincentio Saviolo, entitled *Of Honour, and honourable Quarrels*, 4to. 1594. The rules, by which a gentleman ought to quarrel and fight, were rendered systematical in those days. Ben Jonson, and other writers satirize this folly.

§ Will Clarke.] Some notorious news-writer, probably, or such similar character of the day.



comiums in his honour ; <sup>8</sup>John in Paul's churchyard shall fit his head for an excellent block ; whilst all the inns of court rejoice to behold his most handsome calf.

<sup>9</sup>Your mediterranean isle is then the only gallery, wherein the pictures of all your true <sup>10</sup>fashionate and complementary Gulls are, and ought to be hung up. Into that gallery carry your neat body ; but take heed you pick out such an hour, when the main shoal of <sup>11</sup>islanders

<sup>8</sup> John in Paul's churchyard, &c.] No doubt a celebrated *hatter*, there living. The word *block* is frequently used for a *hat*, and the *fashion* of a *hat* : the Spanish would seem to have been very general in Decker's day, from the following anecdote : " James the first " was in his apparel so constant, as by his good-will he would never " change his clothes until worn out to very rags ; his fashion never ; " insomuch, as one bringing to him a *hat* of a Spanish *block*, he cast " it from him, swearing he neither loved them, nor their fashions." *Sir A. Weldon's Character of James 1.*

<sup>9</sup> *your mediterranean isle.*] Or *middle isle* of St. Paul's church, which, being the largest, was of course the most publick and thronged.

<sup>10</sup> *fashionate, and complementary.*] Words designedly fantastical. It would seem that the latter here implies *complete, perfectly accoutered.*

<sup>11</sup> *islanders.*] A pun ; intending those persons who walk in the *isles*, or *aisles* of the cathedral. The same occurs above, " mediterranean *isle*," for the *middle isle, aisle, nave, or body* of the church.

are swimming up and down. And first observe your doors of entrance, and your exit; not much unlike the players at the theatres; keeping your decorums, even in phantasticality. As for example: if you prove to be a northern gentleman, I would wish you to pass through the north door, more often especially than any of the other; and so, according to your countries, take note of your entrances.

Now for your venturing into the walk. Be circumspect, and wary what pillar you come in at; and take heed in any case, as you love the reputation of your honour, that you avoid <sup>12</sup>the serving-man's log, and approach not within five fathom of that pillar; but bend your course directly in the middle line, that the whole body of the church may appear to be yours; where, in view of all, you may publish your suit in what manner you

<sup>12</sup> *the serving-man's log.*] This, I should imagine, was the rendezvous of gossiping *servants*, who kept apart from the gentry, and seated themselves, for rest and convenience, on a *block* or *bench* affixed to some particular pillar. The following passage, from Jasper Mayne, would seem to favour such conjecture:

“ *Newcut.* Indeed, they say,

“ He was a monument of Paul's.

“ *Timothy.* Yes, he was there,

“ As constant as Duke Humphrey. I can shew

“ The prints where he sate, holes i' th' *logs.*”

CITY MATCH, A. 3, S. 3.

affect most, either with the slide of your cloak from the one shoulder; and then you must, as 'twere in anger, suddenly snatch at the middle of the inside, if it be taffeta at the least; and so by that means your costly lining is betrayed, or else by the pretty advantage of compliment. But one note by the way do I especially woo you to, the neglect of which makes many of our gallants cheap and ordinary, that by no means you be seen above four turns; but in the fifth make yourself away, either in some of  
 (19) [the semsters' shops, the new tobacco-office, or amongst the booksellers, where, if you cannot read, exercise your smoke, and inquire who has writ against <sup>13</sup>this divine weed, &c. For this withdrawing yourself a little will much benefit your suit, which else, by too long walking, would be stale to the whole spectators: but howsoever if <sup>14</sup>Paul's jacks be once up with their elbows, and quarrelling

<sup>13</sup> *this divine weed.*] Thus Ben Jonson, in a similar strain:

“ *Bobadil.* Sir, believe me, upon my relation; for what I tell you, the world shall not reprove. I have been in the Indies, (where this herb grows) where neither myself, nor a dozen gentlemen more of my knowledge, have received the taste of any other nutriment in the world, for the space of one and twenty weeks, but the fume of this simple only. Therefore, it cannot be, but ‘tis most *divine*.”

EVERY MAN IN HIS HUMOUR, A. 3, S. 5.

<sup>14</sup> Paul's jacks.] Most churches, and market-houses formerly had automaton's to strike the hour, as at the present time St. Dunstan's church in Fleet-Street has; the cant term for which was *jacks o' th'*

to

to strike eleven ; as soon as ever the clock has parted them, and ended the fray with his hammer, let not the Duke's gallery contain you any longer, but pass away apace in open view ; in which departure, if by chance you either encounter, or aloof off throw your inquisitive eye upon any knight or squire, being your familiar, salute him not by his name of Sir such a one, or so ; but call him Ned, or Jack, &c. This will set off your estimation with great men : and if, though there be a dozen companies between you, 'tis the better, he call aloud to you, for that is most genteel, to know where he shall find you at two o'clock ; tell him at such an ordinary, or such ; and be sure to name those that are dearest, and whither none but your gallants resort. After dinner you may appear again, having translated yourself out of your English cloth cloak into a light Turkey gogram, if you have that happiness of shifting ; and then be seen, for a turn or two, to correct your teeth with some quill or silver instrument, and to cleanse your

*clock-house* ; *jack* being a contemptuous word for a servile menial. Consult Cowley's *Discourse on the Government of Oliver Cromwell*, in his works, Vol. 2, Page 650, Ed. 1710. See also Malone's notes to Shakspeare's *Richard 3*, A. 4, S. 2. Edward Sharpman, in his comedy, thus mentions such an image :

“ Their tongues are, like a *jack o' th' clock*, still in labour.”

THE FLEIRE.

gums with <sup>15</sup>a wrought handkerchief: <sup>16</sup>it skills not whether you dined, or no; that is best known to your stomach; or in what place you dined; though it were with cheese, of your own mother's making, in your chamber, or study.

Now if you chance to be a gallant <sup>17</sup>not much crost among citizens; that is, a gallant in the mercer's books, exalted for satins and velvets; if you be not so much blest to be crost; (as I hold it the greatest blessing in the world <sup>18</sup>to be great in no man's books) your Paul's

<sup>15</sup> *a wrought handkerchief.*] The habit of wearing curiously *wrought handkerchiefs*, which prevailed in our author's day, was derived from the East, where it was customary for both sexes to carry them. Sir John Chardin informs us, that they were embroidered by young women, being an elegant amusement, as presents to their relatives, and favoured lovers. So wrought, and "spotted with "strawberries," was the fatal handkerchief, Othello's first gift to Desdemona.

<sup>16</sup> *it skills not.*] *It matters not.* A Shakspearean phrase:

"It *skills* not greatly who impugns our doom."

HENRY 6, *Part 2*, A. 3, S. 1.

<sup>17</sup> *not much crost.*] Not *crost* out of tradesmen's books, but much *indebted*.

<sup>18</sup> *to be great in no man's books.*] See a note to *Chapter 1*, Page 37.

walk

walk is your only refuge : <sup>19</sup>the Duke's tomb is a sanctuary ; and will keep you alive from worms, and land-rats, that long to be feeding on your carcass : there you may spend your legs in winter a whole afternoon ; converse, plot, laugh, and talk any thing ; jest at your creditor, even to his face ; and in the evening, even by lamp-light, steal out ; and so cozen a whole covey of abominable catch-(D) (20) polls. ¶ Never be seen to mount the steps into the quire, but upon a high festival day, to prefer the fashion of your doublet ; and especially if the singing-boys seem to take note of you ; for they are able to buzz your praises above their anthems, if their voices have not lost their maiden-heads : but be sure your <sup>20</sup>silver spurs dog your heels, and

<sup>19</sup> *the Duke's tomb is a sanctuary.*] The *tomb of Duke Humphrey* is of course intended, or rather that of Sir Guy Beauchamp, Earl of Warwick ; which the ignorant vulgar long fancied to be the sepulchre of the good *Humphrey*, Duke of Gloucester, who was actually buried at St. Alban's, Hertfordshire.

I do not believe this *tomb* had more privileges for creditors than any other part of the church ; but persons, I will suppose, stood there longer, to examine it with veneration, than elsewhere ; which consequently detained them in the church some time, and afforded an opportunity, or seeming good excuse for loitering there, to escape the suspected quest of bailiffs. It might lead to some certain adjoining privileged spot, or indeed it might be peculiarly such in itself.

<sup>20</sup> *silver spurs dog your heels.*] *Stick close.* i. e. Do not take off your spurs, that you may, from seeming inadvertence, pay the forfeit for keeping them on.

then

then the boys will swarm about you <sup>21</sup>like so many white butterflies ; when you in the open quire shall draw forth a perfumed embroidered purse, the glorious sight of which will entice many countrymen from their devotion to wondering : and <sup>22</sup>quoit silver into the boys' hands, that it may be heard above the first lesson, although it be read in a voice as big as one of the great organs.

This noble and notable act being performed, you are to vanish presently out of the quire, and to appear again in the walk : but in any wise be not observed to tread there long alone ; for fear you be suspected to be a gallant cashiered from the society of captains, and fighters.

Suck this humour up especially. Put off to none, unless his hatband be of a newer fashion than yours, and three degrees quainter ; but for him that wears <sup>23</sup>a trebled cyprus about his hat, though he were an alderman's son, never move to him : for he is suspected to be worse than a

<sup>21</sup> *like so many white butterflies.*] By reason of their *white surplices*.

<sup>22</sup> *quoit silver into the boys' hands.*] *Toss, throw.* It had long been the custom, and it prevails even at this day, for the choristers, on seeing a person enter the cathedral, during divine service, with spurs on, to demand of him what is called *spur-money*.

<sup>23</sup> *a trebled cyprus about his hat.*] The original has *cipers*. A transparent kind of stuff, worn, generally in pretty large quantity, by way of hatband.



Gull, and not worth the putting off to, that cannot observe the time of his hatband, nor know <sup>24</sup>what fashioned block is most kin to his head : for, in my opinion, the brain that cannot chuse his felt well, being the head ornament, must needs pour folly into all the rest of the members, and be an absolute confirmed fool in *summá totali*.

All the diseased horses in a tedious siege cannot shew so many <sup>25</sup>fashions, as are to be seen for nothing, every day, in <sup>26</sup>Duke Humphrey's walk. If therefore you determine to enter into a new suit, warn your tailor to attend you in Paul's, who, with his hat in his hand, shall like a spy discover the stuff, colour, and fashion of any doublet, or hose that dare be seen there ; and, stepping behind a pillar to fill his tablebooks with those notes, will presently

<sup>24</sup> *what fashioned block.*] A word of frequent use by old writers, not only for the *mould* on which a *hat* is framed, but for the *hat* itself. See a foregoing note, Page 94.

<sup>25</sup> *fashions.*] See a note to *Chapter 1*, Page 42.

<sup>26</sup> *Duke Humphrey's walk.*] One of the isles of St. Paul's church, probably that where his supposed tomb stood, and where the dinnerless affected to loiter, was so called. In allusion to which, thus William Rowley, in his comedy, *A Match at Midnight*, A. 2, S. 1 : " Are they none of *Duke Humphrey's* furies? Do you think that " they devised this plot in Paul's, to get a dinner?" See also Jasper Mayne's *City Match*, A. 3, S. 3. And Earle's *Microcosmography*, Chap. 41, *Paul's Walk*, Ed. 1811.

send

send you into the world an accomplished man ; by which means you shall wear your clothes in print with the first  
(21) edition. ¶ But if fortune favour you so much as to make you no more than a mere country gentleman, or but some three degrees removed from him, (for which I should be very sorry, because your London experience will cost you dear before you shall have the wit to know what you are) then take this lesson along with you : the first time that you venture into Paul's, pass through the body of the church like a porter, yet presume not to fetch so much as one whole turn in the middle isle, no nor to cast an eye to<sup>27</sup> *Si quis* door, pasted and plastered up with serving-men's

<sup>27</sup> *Si quis door.*] Where publick placards, or the *affiches* of the day, were posted. *Si quis* has been defined : “A paper set up in some “ open place to proclaim any thing lost.” Perhaps being conspicuously prefaced with a *Si quis invenerit*. The *Si quis* had a more particular reference to ecclesiastical matters. A candidate for holy orders was obliged to have his intention proclaimed, being, I believe, hung up in the church, perhaps at the *Si quis* door ; and if, after a certain time, no objection was made, a paper termed a *Si quis*, signed by the church-warden, was presented to the bishop for ordination. The following passage from Hall points out where the *Si quis* door then stood :

“ Saw'st thou ever *Si quis* patched on Paul's church door,  
“ To seek some vacant vicarage before ?  
“ Who wants a churchman that can service say,  
“ Read fast and fair his monthly homily,

supplications,

supplications, before you have paid tribute to the top of Paul's steeple with a single penny ; and, when you are mounted there, take heed how you look down into the yard, <sup>28</sup>for the rails are as rotten as your great-grandfather ; and thereupon it will not be amiss if you inquire how <sup>29</sup>Kit

“ And wed, and bury, and make christian souls ;

“ Come to the *left-side alley* of Saint Paul's.”

VIRIDEMIARUM, *Sat. 5, Book 2.*

<sup>28</sup> *for the rails are as rotten, &c.*] This passage plainly evinces the then ruinous condition of St. Paul's cathedral, which, as it would seem, had only a *wooden railing* round its top, where once stood a noble tower, and a spire that was totally burnt down, being struck with lightning, as was indeed some part of the body of the church, July 4, 1561. So dilapidated had become this beautiful Gothick structure, for such we are told it was, in 1620, that king James took into serious consideration its due repair, which however was not begun upon till 1633. Afterwards the great fire of London, in 1660, destroyed it entirely ; in consequence of which arose perfect, in 1708, the present noble pile of Grecian architecture, begun and completed by Sir Christopher Wren ; a name for ever dear to genius, and to commiseration : in science none surpassed him ; and none bore unmerited degradation in later life with such meekness, and good temper.

The decayed state of *St. Paul's railing* is again ludicrously mentioned by Decker, in his *Satiromastix*, where Sir Rees ap Vaughan tells Horace : “ Your muse leans upon nothing but *filthy rotten rails*, “ such as stand on *Paul's head*.”

<sup>29</sup> Kit Woodroffe.] Who this adventurous *vaulter* was I have

Woodroffe durst vault over, and what reason he had for it, to put his neck in hazard of reparations: from hence you may descend, to talk about <sup>30</sup>the horse that went up;

never been able to discover, although I have taken some pains to do so. John Stow does not notice him in his *Newspapers*, alias *Annals*. He might, for aught I know, have been the tutor of the celebrated William Stokes, who, in 1641, published his *Art of Vaulting*, to which is prefixed a rare print by Glover.

<sup>30</sup> *the horse that went up.*] This was a feat of Bankes's celebrated horse, Marocco, mentioned as the *dancing horse*, in *Love's Labour lost*, A. 1, S. 2. See the notes of Shakspeare's commentators thereon. Sir Kenelm Digby records this sagacious animal. Both the *horse* and his keeper were burnt at Rome, as exercising magick. One Holden, much about the same time, exhibited a wonderful *camel*. John Taylor, the water-poet, records both:

“ Old Holden's *camel*, or fine Bankes his *cut*.”

A CAST OVER THE WATER, TO WILLIAM FENNOR.

An *elephant*, a *bullock with two tails*, and a *fiddling friar*, completed this then popular posse, according to bishop Hall, mentioning the genteel acquirements of a farmer's son, who had visited London, and witnessed these wonders:

\* \* \* \* \*

“ More than who vies his pence to view some trick

“ Of strange *Marocco's* dumb arithmetick,

“ Or the young *elephant*, or *two-tail'd steer*,

“ Or the rigg'd *camel*, or the *fiddling frere*.”

VIRIDEMARUM, *Sat. 2, Book 4.*

Decker, in the preface to his *Wonderful Year*, again mentions Bankes his *curtail*:

and

and strive, if you can, to know his keeper ; take the day of the month, and the number of the steps ; and suffer yourself to believe verily that it was not a horse, but something else in the likeness of one : which wonders you may publish, when you return into the country, to the great amazement of all farmers' daughters, that will almost swoon at the report, and never recover till their bans be asked twice in the church.

But I have not left you yet. Before you come down again, I would desire you to draw your knife, and grave your name, or, for want of a name, the mark which you clap on your sheep, in great characters upon the leads, by a number of your brethren, both citizens and country gentlemen : and so you shall be sure to have your name lie in a coffin of lead, when yourself shall be wrapt in a windingsheet : and indeed the top of Paul's contains more names than Stow's Chronicle. These lofty tricks being played ; and you, thanks to your feet, being safely arrived at the stairs' foot again ; your next worthy work is to repair to <sup>31</sup>my lord Chancellor's tomb ; and, if you can

“ These are those rank-riders of art, that have so spur-galled your  
 “ lusty-winged Pegasus, that now he begins to be out of flesh ; and,  
 “ even only for provender's sake, is glad to shew tricks like Bankes  
 “ his *curtail*.”

<sup>31</sup> *my lord Chancellor's tomb*.] That of Sir Christopher *Hatton*, I suppose, is alluded to ; where, upon a monument fixed at a pillar

but

but reasonably spell, bestow some time upon the reading of <sup>32</sup>Sir Philip Sidney's brief epitaph ; in the compass of an hour you may make shift to stumble it out. The great (D 3) (22) dial is your last monument : there I bestow some half of the threescore minutes, to observe the sauciness of the jacks that are above the man in the moon there ; the strangeness of the motion will quit your labour. Besides, you may here have fit occasion to discover your watch,

by the tomb, was a pretty long record of this favourite of fortune, to amuse the lounging gallant : it was near Sir Philip Sidney's monument. See Stow's *Annals*, Page 363, & 365. Edit. 1633.

<sup>33</sup> *Sir Philip Sidney's* brief epitaph.] Which is the following, and copied, we may observe, from a French epigram by Isaac du Bellay on the Sieur de Bonnavet :

- “ England, Netherland, the heavens, and the arts,
- “ The soldier, and the world have made six parts
- “ Of the noble SIDNEY, for none will suppose,
- “ That a small heap of stones can SIDNEY enclose :
- “ His body hath England, for she it bred,
- “ Netherlands his blood in her defence shed,
- “ The heavens have his soul, the arts have his fame,
- “ All soldiers the grief, the world his good name.”

The grave of this illustrious, and admired character for years remained without any written record ; although King James had himself composed an *epitaph* for it, both in English, and in Latin. At length the above was painted on a board only, and hung to an adjacent pillar, near a similar tablet there placed in memory of his father-in-law, Sir Francis Walsingham ; who was buried in St. Paul's, 1590, four years after Sir Philip.

by

by taking it forth, and setting the wheels to the time of Paul's ; which, I assure you, goes truer by five notes than S. Sepulchre's chimes. The benefit that will arise from hence is this, that you publish your <sup>33</sup>charge in maintaining a gilded clock ; and withal the world shall know that you are <sup>34</sup>a timepleaser. By this I imagine you have walked your bellyful ; and thereupon being weary, or, which rather I believe, being most gentlemanlike hungry, it is fit that I brought you into the Duke ; so because he follows the fashion of great men, <sup>35</sup>in keeping no house, and

<sup>33</sup> charge *in maintaining a gilded clock.*] The original has *change*, which I strongly suspect to be a misprint for *charge*, and have therefore adopted the word accordingly. A *watch* was often called a *clock*. By the way, *clocks* and *watches* were not very general, till full twenty years after Decker wrote this tract.

<sup>34</sup> a timepleaser.] The expression is Shakspearcan :

" The devil a puritan that he is, or any thing constantly but a  
" *timepleaser*."

TWELFTH-NIGHT, A. 2, S. 3.

<sup>35</sup> *in keeping no house.*] This is meant as a sneer on the titled great of that day, who, to be enabled to spend money at court, relinquished ancient domestick hospitality, and eat at taverns and ordinaries. The same thing obtains at present in noble and honourable families, who give up their palaces and mansions, to spend one half of the year at watering-places, and the other half in London. Nay, some went so far as to suffer themselves to be confined in the *Fleet* prison, to avoid keeping house. Witness an old satirist :

that



that therefore you must go seek your dinner ; suffer me to take you by the hand, and lead you into an ordinary.

- ‘ It’s good be wary, whilst the sun shines clear : ’  
 “ Quoth that old chuff, that may dispend by year  
 “ Three thousand pound ; whilst he of good pretence  
 “ Commits himself to *Fleet*, to save expence.  
 “ No country’s christmas : rather tarry here,  
 “ The *Fleet* is cheap, the country hall too dear.”

MARSTON’S *Scourge of Villany*, Sat. 3, Book 1.

And thus our author, speaking of the *Gull-groper*, (or money-monger) in his *English Villanies*, &c. 1638 : “ He comes to an  
 “ ordinary to save charges of *housekeeping*.”

## Chapter v.

<sup>1</sup>HOW A GALLANT SHOULD BEHAVE HIMSELF IN  
AN ORDINARY.



FIRST, having diligently enquired out an ordinary of the largest reckoning, whither most of your courtly gallants do resort, let it be your use to repair thither <sup>2</sup>some half hour after eleven; for then you shall find most of your fashion-mongers planted in the room waiting for meat. Ride thither upon your <sup>3</sup>Galloway nag, or

<sup>1</sup>HOW A GALLANT.] In the original, *YOUNG* is unnecessarily interpolated before *GALLANT*.

<sup>2</sup>some half hour after eleven.] According to Holingshed, *eleven*

your

your Spanish jennet, a swift ambling pace, in your hose, and doublet, <sup>4</sup>gilt rapier and poignard bestowed in their places, and your French lackey carrying your cloak, and running before you ; or rather in a coach, for that will both hide you from the basilisk eyes of your creditors, and outrun <sup>5</sup>a whole kennel of bitter-mouthed sergeants.

in the forenoon was the usual dinner hour, in the earlier part of Q. Elizabeth's reign ; but in that of K. James 1. it would seem somewhat later. That *eleven* was the hour at which persons looked for their *dinners*, in Decker's day, is again evident, from the following passage, in his *English Villanies*, &c. 1638 : " To cherish " his young and tender muse, he gives him four or six angels ; inviting " him either to stay breakfast, or, if the sundial of the house points " towards *eleven*, then to tarry *dinner*."

<sup>3</sup> Galloway nag, or your Spanish jennet.] The *Irish* hobby, and horseboy have been before noticed. Here it would seem that the *Scotch* or *Spanish* steed, and subsequently the *French* footman, were alike fashionable.

<sup>4</sup> gilt rapier and poignard.] The *poignard* knife, or *dagger*, always constituted a part of the gentleman's dress. The *rapier*, or common small sword, was by law restricted to a certain length, in consequence of your gallants having worn it ridiculously and offensively long : Hollingshed mentions the circumstance.

<sup>5</sup> a whole kennel of bitter-mouthed sergeants.] " A *sergeant*, or " *catchpoll*," says Earle, in his *Microcosmography*, " respites you " in no place but a tavern, where he sells his minutes dearer than a " clockmaker."

Being

Being arrived in the room, salute not any but those of your acquaintance : walk up and down by the rest as scornfully, and as carelessly as a gentleman-usher : select some friend, having first thrown off your cloak, to walk up and down the room with you ; let him be suited, if you can, worse by far than yourself ; he will be a foil to you ; and this will be a means to publish your clothes better than Paul's, a tennis-court, or a playhouse : discourse as loud as you can, no matter to what purpose ; if you but make a noise, and laugh in fashion, and have <sup>6</sup>a good sour face to promise quarrelling, you shall be much observed.

If you be a soldier, talk how often you have been in action ; as the <sup>7</sup>Portugal voyage, the <sup>8</sup>Cales voyage, the

<sup>6</sup> a good sour face to promise quarrelling.] One of the humours of Decker's day was that of being a *quarrelsome* fellow, by which many thought they obtained the reputation of great soldiers. No humour is more frequently satirized. Beaumont and Fletcher ridicule this folly, in their *Little French Lawyer*.

<sup>7</sup> Portugal voyage.] This, I presume, has a reference to the *expedition* against *Portugal*, 1589, in favour of the pretender Don Antonio, prior of Crato ; it was commanded by Sir Francis Drake, and Sir John Norris ; nearly 20000 volunteers enlisted. In their way thither, hearing of the preparations made at Corunna for the invasion of England, they entered that port, destroyed the Spanish fleet, and defeated an army of about 5000 men ; then, being joined

<sup>9</sup>Island voyage ; besides some eight or nine employments in Ireland, and the Low Countries : then you may discourse how honourably your Grave used you ; (observe that you call <sup>10</sup>your Grave Maurice “ your Grave”) how

by the Earl of Essex, they proceeded towards Lisbon, and landed at Paniche twelve leagues from it, but without accomplishing their designs on Lisbon. The *expedition*, in its return home, burnt Vigo, and ravaged the country round it.

<sup>8</sup> Cales voyage.] This alludes to the *expedition* against *Cadiz*, under the Earl of Essex, and Sir Walter Raleigh, in 1596 ; when they burnt the Indian fleet in that harbour amounting to forty sail, and carried away vast wealth. The best account of this *expedition* may be found in Hakluyt's *Collection of Voyages* : it was written by Dr. Mardeck, who was an adventurer in it ; a circumstance not generally known.

<sup>9</sup> Island voyage.] A familiar name given to the *expedition* against *Hispaniola*, in 1585, commanded by Sir Francis Drake, who, with twenty-one ships carrying 2000 volunteers, got possession of the capital, Saint Domingo. Ben Jonson notices this, and the *Cales voyage*, in his *Epicane*, A. 1, S. 4 : “ I had as fair a gold jerkin “ on that day, (says La-Foole) as any worn at the *Island Voyage*, “ or at *Cadiz*.” It was the fashion for young adventurers to go upon these expeditions with much finery.

<sup>10</sup> *your* Grave Maurice.] Alluding to prince *Maurice* of Nassau, under whom our gallant might have been thought to serve in the Low Countries. This great general, after gaining many victories over the Spaniards, is said to have fallen a prey to grief by reason

often

often you have drunk with Count such a one, and such a Count on your knees to your Grave's health ; and let it be your virtue to give place neither to "S. Kynock, nor to any Dutchman whatsoever in the seventeen provinces, for that soldier's complement of drinking. And, if you perceive that the untravelled company about you take this down well, ply them with more such stuff, as ; how you have interpreted between the French king and a great lord of Barbary, when they have been drinking healths together : and that will be an excellent occasion to publish your languages, if you have them ; if not, get some fragments of French, or small parcels of Italian, to fling

of the siege of Breda, which surrendered to the Marquis of Spinola, July 1, 1625, after a siege of nearly eleven months : the hardships which the besieged suffered, and the dearth of provisions at the time are almost incredible. *Grave* implies governour : a *Landgrave* governs a country, a *Burghgrave* a town, a *Palsgrave* a palace.

<sup>11</sup> S. Kynock.] Who this personage was I cannot ascertain, whether saint or soldier ; perhaps the former, and the patron of toppers, who were as much entitled to a saint, as thieves and other vagabonds, that formerly had theirs. Yet he would seem, from what follows, "that *soldier's* complement of drinking," to have been military. A learned friend conjectures *Kynock* to be a misprint for *Rynock* ; and fancies the word constituted of *Ryn*, *Rhine*, and *Hock*, the wine so called. Beloe, indeed, copying the chapter, in his *Anecdotes of Literature*, Vol. 2, Page 139, writes this name *Rynock*.

about

about the table: but beware how you speak any Latin there; your ordinary most commonly hath no more to do with <sup>12</sup>Latin, than a desperate town of garrison hath.

If you be a courtier, discourse of the <sup>13</sup>obtaining of suits; of your mistress's favours, &c. Make inquiry, if any gentleman at board have any suit, to get which he would use the good means of a great man's interest with the king: and withal, if you have not so much grace left in you as to blush, that you are, thanks to your stars, in mighty credit; though in your own conscience you know, and are guilty to yourself, that you dare not, but only upon the privileges of handsome clothes, presume to peep into the presence. Demand if there be any gentleman, whom any there is acquainted with, that is

<sup>12</sup> Latin, *than a desperate town of garrison hath.*] This would appear to have a reference to some political circumstances of foreign negociation at that time, which I must confess myself unacquainted with. Or, it may simply imply: "that a *garrison*, so *desperately* situated as to surrender at discretion, needs no *Latin* (in which language all treaties were then usually made) to specify its terms."

<sup>13</sup> *obtaining of suits.*] Dr. Warburton, in his notes on Shakspeare, observes; that a court solicitation was called simply a *suit*, and a process a *suit at law*.

"Sometimes she gallops o'er a courtier's nose,

"And then dreams he of smelling out a *suit*."

ROMEO AND JULIET, A. 1, S. 4.

troubled



"troubled with two offices ; or any vicar with two church-livings ; which will politickly insinuate, that your inquiry after them is because you have good means to obtain them. Yea ; and, rather than your tongue should not be

<sup>14</sup> *troubled with two offices ; &c.*] This alludes to the prohibition by law to hold two benefices, or *two lay offices* together, without a dispensation ; and such dispensation was not so easily obtained formerly, as now. Our gallant therefore is directed to affect having the means of procuring persons this dispensation, from his intimacy with the great. See Burn's *Ecclesiastical Law*. Livings obtained by such simoniacal arrangements, as allowing the patron an annual stipend out of them, were called *gilded vicarages*. See Marston's *Scourge of Villany*, *Sat. 3, Book 1*, and *Sat. 5, Book 2*. The pretended purchase of a horse at some extraordinary price was another mode of obtaining ecclesiastical pluralities. An anecdote to this purport is related of Sir Anthony St. Leger, in Hollingshed's *Chronicle of Ireland* ; and the following epigram is fully in point :

- " Pure Lalus got a benefice of late,  
 " Without offence of people, church, or state.  
 " Yea ; but ask Echo, how he did come by it ?—  
 " *Come buy it*—No ; with oaths he will deny it :  
 " He nothing gave direct, or indirectly.—  
 " Fie, Lalus ! now you tell us a *direct lie*.—  
 " Did not your patron for an hundred pound  
 " Sell you a horse was neither young, nor sound ;  
 " No turk, no courser, barbary, nor jennet ?—  
 " Simony ! no, but I *see money* in it.—  
 " Well, if it were but so, the case is clear ;  
 " The benefice was cheap, the horse was dear."

SIR JOHN HARINGTON'S EPIGRAMS, *Ep. 39, Book 4.*

heard

- (24) heard in the room, but that you should sit like *Tan ass* with your finger in your mouth, and speak nothing ; discourse how often this lady hath sent her coach for you, and how often you have sweat in the tennis-court with that great lord ; for indeed the <sup>15</sup>sweating together in France, I mean the society of tennis, is a great argument of most dear affection, even between noblemen and peasants.

If you be a poet, and come into the ordinary ; though it can be no great glory to be an ordinary poet ; order yourself thus. Observe no man ; doff not cap to that gentleman to day at dinner, to whom, not two night's since, you were beholden for a supper ; but, after a turn or two in the room, take occasion, pulling out your gloves, to have some epigram, or satire, or sonnet fastened in one of them, that may, as it were <sup>16</sup>vomitingly to you,

<sup>15</sup> *sweating together in France, &c.*] Meaning, in the *tennis-court* ; a part of the *court*, if I mistake not, was formerly called *France*. I think I have met with the expression in some of our early writers, though I cannot immediately refer to it. This furnishes many an allusion to be found among the old playwrights.

<sup>16</sup> *vomitingly.*] That is, as it were, *spewed out* of your glove ; *tumbling out* of it *confusedly*, and *disorderly*. Gloves were in former times made with large tops, so as to contain a billet or letter ; such was the military glove ; and such even at this day are the gloves of

offer itself to the gentlemen; they will presently desire it; but, without much <sup>17</sup>conjurat[i]on from them, and a pretty kind of counterfeit loathness in yourself; do not read it; and, though it be none of your own, swear you made it. Marry, if you chance to get into your hands any witty thing of another man's that is somewhat better; I would counsel you then, if demand be made who composed it, you may say: "Faith, a learned gentleman, a very worthy friend." And this seeming to lay it on another man will be counted either modesty in you, or a sign that you are not ambitious of praise; or else that you dare not take it upon you, for fear of the sharpness it carries with it. Besides, <sup>18</sup>it will add much

judges, sheriffs, and some other publick functionaries, carried by them *pro formâ*. There are not wanting references to this in old writers.

<sup>17</sup> conjuration.] The original has *comuration*; which, I have no doubt, is a misprint for *conjuration*, *conjurement*, or *entreaty*. The *ni* might, in a carelessly written M. S. be mistaken for *m*; and the *i* was very frequently put for *j*.

<sup>18</sup> *it will add much to your fame, &c.*] The attention paid to poets at publick tables may be aptly illustrated, by the story of a maidservant shewing Sir John Harington, at an ordinary, more attention than the other guests his superiors in rank. The maid, being asked why she did so, artlessly said: "It was because she feared he would put her in verse, if she neglected him." *Account of Sir John Harington* prefixed to his *Nugæ Antiquæ*.

to

to your fame to let your tongue walk faster than your teeth, though you be never so hungry ; and, rather than you should sit like a dumb coxcomb, to repeat by heart either some verses of your own, or of any other man's, stretching even very good lines upon the rack of censure ; though it be against all law, honesty, or conscience ; it may chance save you the price of your ordinary, and beget you other supplements. Marry ; I would further entreat our poet to <sup>19</sup>be in league with the mistress of the ordinary ; because from her, upon condition that he will but rhyme knights and young gentlemen to her house, and maintain the table in good fooling, he may easily make up his mouth at her cost, *gratis*.

Thus much for particular men. But in general let <sup>20</sup>all that are in ordinary pay march after the sound of  
 3 ) these directions. Before ¶ the meat come smoking to the board, our gallant must draw out his tobacco-box,

<sup>19</sup> *be in league with the mistress of the ordinary.*] That ordinaries had such their decoyducks, is evident from Laxton's speech, on Jack Dapper proposing Parker's ordinary, in the *Roaring Girl*, by Middleton and Decker :

“ He's a good guest to them, he deserves his board :

“ He draws all the gentlemen in a term thither.”

<sup>20</sup> *all that are in ordinary pay.*] All who *pay at the ordinary*. The arrangement of the words in the text is adapted to the joke that attends them.

the

<sup>21</sup>the ladle for the cold snuff into the nostril, the tongs and prining-iron; all which artillery may be of gold or silver, if he can reach to the price of it; it will be a reasonable useful pawn at all times, when the current of his money falls out to run low. And here you must observe to know in what state <sup>22</sup>tobacco is in town, better than the merchants; and to discourse of the apothecaries

<sup>21</sup> *the ladle for the cold snuff into the nostril, the tongs and prining-iron.*] The Scotch mull, or sneeching mill, with a spoon, and hare's-foot appended by chains, the one for applying snuff to the nose, and the other for wiping the upper lip, is of no very distant date. I well remember to have seen the actor Baddeley come upon the stage with such an apparatus, as Gibby, in the *Wonder*, when Garrick played Don Felix, and Mrs. Barry (since Mrs. Crawford) Donna Violante.

The *tongs* and *prining-iron*, were, I will presume, implements for the use of the *hot tobacco*, in contradistinction to the *cold snuff*; our gallant being supposed both smoker and snuffer; the former might apply a live coal to his pipe; or, being small, might serve to clean the pipe, previous to a fresh charge, without injuring the fingers. The *prining-iron*, I should conceive, was in fact a tobacco-stopper, which must have been coeval with the use of tobacco: to *prine* or *proin*, is to *trim*, *dress*, or *adjust*; hence our word *prune*, a term of falconry, applied to the hawk when he smooths his feathers.

<sup>22</sup> tobacco—*the apothecaries where it is to be sold.*] That *apothecaries* sold *tobacco* is evident, from Middleton and Decker's *Roaring Girl*, where Laxton says to master Gallipot: "Have you any good pudding *tobacco*, sir?"

where it is to be sold ; and to be able <sup>23</sup>to speak of their wines, as readily as the apothecary himself reading the barbarous hand of a doctor : then let him shew his several tricks in taking it, <sup>24</sup>as the whiff, the ring, &c. for these are complements that gain gentlemen no mean respect ; and for which indeed they are more worthily noted, I ensure you, than for any skill that they have in learning.

When you are set down to dinner, you must eat as impudently as can be, for that is most gentlemanlike :

<sup>23</sup> to speak of their wines, as readily as the apothecary himself.] *Wine* was formerly vended in the shops of *apothecaries*. Indeed vintners sold no other wines than red and white claret, till 1543, the 33d of Hen. 8. The sweet wines, and all others, were till then kept only at the *apothecary's*, for compounding of medicines. See Taylor's *Life of Thomas Parr*, 4to. 1635. Among the sweet wines was the so celebrated sack, which, when first sold at taverns, cost but from six to eight pence the quart. See a note of Malone's in the *Appendix* to his *Shakspeare*, Vol. 10, Page 630.

<sup>24</sup> as the whiff, the ring, &c.] These several *airs* and *graces*, which distinguished the *petit-maitre* snuff-taker of that day, are noticed by Ben Jonson, as well as by many other cotemporary writers. In the *Dramatis Personæ* of *Every Man out of his Humour*, Sogliardo is described as “ one who comes up every term, to learn to take “ *tobacco*, and see new *motions*.” Jonson by *motions* might imply *puppet-shows*, and similar exhibitions, which was a name they went by, as well as the *flourishes* of snuff-taking.

when



<sup>23</sup>when your knight is upon his stewed mutton, be you presently, though you be but a captain, in the bosom of your goose ; and, when your justice of peace is knuckle-deep in goose, you may, without disparagement to your blood, though you have a lady to your mother, fall very manfully to your woodcocks.

<sup>26</sup>You may rise in dinner-time to ask for a closetool,

<sup>25</sup> *when your knight is upon his stewed mutton, &c.*] This passage shows that the same order was then observed in serving the meats at table, as is observed nowadays ; butchers' meat, poultry, game, &c. *Woodcocks* were indeed so much the customary game served up at ordinaries, that to be *at your woodcocks* implied being *at the conclusion of your meal*. Witness our author, in another place :

“ And, when we were *in our woodcocks*, sweet rogne, a brace of “ gulls, dwelling here in the city, came in, and paid all the shot.”

HONEST WHORE, S. 9.

<sup>26</sup> *You may rise in dinner-time, &c.*] Offensive as the practice here alluded to must be thought at present, it prevailed formerly even among persons of rank, and has prevailed on the continent within these very few years. In that excellent *Chronicle of Richard 3.* attributed to the worthy Sir Thomas More, and copied, I believe, from Hardyng, we are told, that Richard devised with Tyrrel about the private murder of his nephews, while *sitting on a draught* ; “ a fit “ carpet for so foul a counsel.” See Sir John Harington's *Metamorphosis of Ajax* (a jakes) 1596. But indeed interviews in such situations were common among the Romans ; as we may infer from Martial, *Epig. 44, Lib. 3* :

protesting



protesting to all the gentlemen that it costs you an hundred pounds a year in physick, besides the annual pension which your wife allows her doctor; and, if you please, you may,<sup>27</sup> as your great French lord doth, invite some special friend of yours from the table to hold discourse with you as you sit in that withdrawing-chamber; from whence being returned again to the board; you shall sharpen the wits of all the eating gallants about you, and do them great pleasure to ask what pamphlets or poems a man might think fittest to wipe his tail with; (Marry; this talk will be somewhat foul, if you carry not a strong perfume about you) and, in propounding this question,<sup>28</sup> you may abuse the works of any man; deprave his

“ Et stanti legis, et legis sedenti,

“ Currenti legis, et legis cacanti.”

And let us here remark, that Sir J. Harington is to be considered as the inventor of that cleanly comfort the water-closet; which gave rise to his witty little tract above mentioned, wherein he humourously recommends the same to Q. Elizabeth; and for which, by the way, he was banished her court.

<sup>27</sup> as your great French lord doth.] The following quotation, in addition to the foregoing note, will be a sufficient comment:

“ Anon we will discourse of the rest; in the meantime myself will go, perhaps, to the house we talk of; though manners would I offered you the *French courtesy*, to go with me to the place.”

SIR J. HARINGTON'S *Metamorphosis of Ajax*.

<sup>28</sup> you may abuse the works of any man; &c.] I shrewdly sus-  
writings

writings that you cannot equal ; and purchase to yourself in time the terrible name of a severe critick ; nay, and be <sup>29</sup>one of the college, if you will be liberal enough, and, when your turn comes, pay for their suppers.

(E) (26) ¶ After dinner, every man as his business leads him, some to dice, some to drabs, some to plays, some to take up friends in the court, some to take up money in the city, <sup>30</sup>some to lend testers in Paul's, others to borrow

pect, that some allusion is here intended to Ben Jonson ; he and Decker, at the time the present tract was penned, entertained the strongest animosity towards each other.

<sup>29</sup> *one of the college.*] Our author would seem to allude to the establishment mentioned by Ben Jonson, in his *Epicæne*, A. 1, S. 1 : “ A new foundation —— of ladies, that call themselves the *collegiates*, “ an order between courtiers, and country-madams, that live from “ their husbands, and give entertainments to all the wits, and bra- “ veries o’ th’ time.” This *college* has a strong affinity with those female coteries, which, some thirty or forty years ago, were so celebrated in highly fashionable society. Or he might refer to some critick club then of great notoriety ; the same perhaps John Marston alludes to, in the *Induction* to his *Malcontent* : “ Nay, truly, I am “ no great censurer, and yet I might have been one of the *college* of “ *criticks* once.”

<sup>30</sup> *some to lend testers in Paul's, others to borrow, &c.*] “ The “ wealthy go to *turn* what they have to *advantage*, the needy to *pro-* “ *cure* money.” That petty and usurious traffick in money, so

crowns upon the Exchange : and thus, as the people is said to be <sup>31</sup>a beast of many heads, yet all those heads like hydras', ever growing, as various in their horns as wondrous in their budding and branching ; so, in an ordinary, you shall find the variety of a whole kingdom in a few apes of the kingdom.

You must not swear in your dicing ; for that argues

publickly carried on, when Decker wrote, is unknown at the present time. Business of every kind was then as much transacted in St. Paul's church, as upon the Exchange : that money was lent there, is evident, from a passage in an uncommonly rare and curious book : (of ancient orthography) *A manifest Detection of the most vile and detestable Use of Dice-play, and other Practices like the same, &c. Printed by Abraham Vele. 8vo. black letter ; without date, but probably about 1556. The speaker is supposed to be in Paul's :* " Had all promises been kept, I should ere this hour have seen a " good piece of money told here upon the font ; and as many indentures, obligations, and other writings sealed as cost me twice " forty shillings for the drawing, and counsel."

<sup>31</sup> a beast of many heads.] This phrase, expressive of the people, is Shakspearean :

" Come leave your tears ; a brief farewell ;—*the beast*

" *With many heads* butts me away."

CORIOLANUS, A. 4, S. 1.

But originally it is Horatian. The poet, addressing the Roman people, says :

" *Bellua multorum es capitum.*"

HOR. *Epist.* 1, *Lib.* 1.

a violent impatience to depart from your money, and in time will betray a man's need. Take heed of it. No ;  
<sup>32</sup>whether you be at primero, or hazard, you shall sit as patiently, though you lose a whole half-year's <sup>33</sup>exhibition, as a disarmed gentleman does when he is in the unmerciful fingers of sergeants. Marry ; I will allow you to sweat privately, and tear six or seven score <sup>34</sup>pair of cards, be the damnation of some dozen or twenty <sup>35</sup>bale

<sup>32</sup> *whether you be at primero, or hazard.*] *Primero* was one of the most fashionable games, at that period, upon the cards. See Shakspeare's *Merry Wives of Windsor*, A. 4, S. 5 ; and *Henry 8*, A. 5, S. 1. See also its explanation in Minshieu's *Dictionary*, 1617 : " *Primero* and *Primavista*, two games on cards, *primum et primum visum*, that is, *first and first seen* ; because he that can shew " such an order of cards wins the game." *Hazard* is still unfortunately too much in vogue to require any explanation.

<sup>33</sup> *exhibition.*] This word is now restricted to imply a certain allowance, made to young scholars at the universities on particular foundations. It once meant generally a person's *income*.

<sup>34</sup> *pair of cards.*] This was the old appellation for a *pack*, or *deck* of cards. Thus Thomas Heywood :

" A *pair* of cards, Nicholas, and a carpet to cover the table.  
 " Where is Cicely, with her counters and her box ?"

A WOMAN KILLED WITH KINDNESS.

<sup>35</sup> *bale of dice.*] A *pack*, *set*, *pair*. Thus Ben Jonson :

" For exercise of arms, a *bale* of dice."

NEW INN, A. 1, S. 3.

And thus the old poet laureat, Skelton :

of

of dice, and forswear play a thousand times in an hour ; but not swear. Dice yourself into your shirt ; and, if you have a beard that your friend will lend but an angel upon, <sup>36</sup>shave it off, and pawn that, <sup>37</sup>rather than go home blind to your lodging. Further it is to be remembered ; he that is a great gamester may be trusted

“ What lo, man, see here a *bale* of dice ! ”

BOUGE AT COURT.

<sup>36</sup> shave it off, and pawn that.] To stuff breeches, and tennis-balls. See a note to *Chapter 3*, Page 86.

A similar application of the *beard* is sportively alluded to by Shakspeare :

“ And your *beards* deserve not so honourable a grave, as to stuff  
“ butcher’s cushions, or to be entombed in an ass’s packsaddle.”

CORIOLANUS, A. 2, S. 1.

<sup>37</sup> *rather than go home blind.*] The meaning I suppose to be, “ rather than not have wherewithal to pay a *boy with a lantern* to light “ you home.” To be so lighted home from the tavern, and the theatre, was customary. The anecdote of our great Shakspeare having once been, though not a linkboy, yet a something alike servile, is well known ; he was said to have held gentlemen’s horses for them during the performance of plays. Mr. Malone, however, observes that this story stands on a very slender foundation, that of Cibber’s *Lives of the Poets*, a book known to have been really written by Mr. Shiells ; Cibber, when in the King’s-Bench prison, having received ten guineas for affixing his name to it.

for

for a quarter's board at all times ; <sup>38</sup>and apparel provided, if need be.

At your twelpenny ordinary, you may give any justice of peace, or young knight, if he sit but <sup>39</sup>one degree towards the equinoctial of the saltcellar, leave to

<sup>38</sup> *and apparel provided.*] It seems to have been customary, in those days, for the tavernkeeper not only to feed, but sometimes to *clothe* his inmate, and even furnish him with pocket-money, in case of gentlemanly necessity. Shakspeare's Falstaff was so befriended by his hostess, who tells him : " I bought you a dozen of shirts to your back. ——— You owe money here besides, Sir John, for your diet, and, for drinkings and money lent you, four and twenty pound."

HENRY 4, *Part 1*, A. 3, S. 3.

<sup>39</sup> *one degree towards the equinoctial of the saltcellar.*] To understand this, let it be remembered, that formerly the *saltcellar* (generally a large superb silver vessel) stood in the middle of the table : guests of superior rank always sate above it, towards the head of the table ; those of inferior rank below it, towards the bottom. Decker again alludes to this, in his *Honest Whore*, S. 5 : " Plague him ; set him *beneath the salt* ; and let him not touch a bit, till every one has had his full cut." Massinger mentions it :

" He believes it is the reason

" You ne'er presume to sit *above the salt*."

UNNATURAL COMBAT, A. 3, S. 1.

Ben Jonson also refers to it, in his *Cynthia's Revels*, A. 2, S. 2, where Mercury describes Anaides as a coxcomb, who " never drinks *below the salt*." Indeed many writers of the same era notice it. The custom exists even now at some publick tables.



pay for the wine ; and he shall not refuse it, though it be a week before the receiving of his quarter's rent, which is a time albeit of good hope, yet of present necessity.

There is another ordinary, to which your London usurer, your stale batchelor, and your thrifty attorney do resort ; the price three pence ; the rooms as full of company as a jail ; and indeed divided into several wards, like the beds of an hospital. The compliment between these is not much, their words few ; for <sup>40</sup>the belly hath no ears : every man's eye here is upon the other man's trencher ; to note whether his fellow lurch him, or no : if they chance to discourse, it is of nothing but of statutes, bonds, recognizances, fines, recoveries, audits, rents, subsidies, sureties, inclosures, liveries, inditements, outlawries, scoffments, judgments, commissions, bankrupts, amercements, and of such horrible matter ; that when a lieutenant dines with his punk in the next room, he thinks verily the men are conjuring. I can find nothing at this ordinary worthy the

<sup>40</sup> the belly hath no ears.] A vulgar adage taken literally from the Greek, *Γαστήρ οὐκ ἔχει ὦτα*. *Venter non habet aures*. The French too say : *Ventre affamé n'a point d'oreilles*. Cato is reported to have begun a speech against the Agrarian law, by remarking : " It is a bold undertaking to attempt to argue with the belly, for it has no ears." Seneca, *Epist.* 21, *Lib.* 3, has : " *Venter præcepta non accidit ; poscit, appellat.*"



sitting down for ; therefore the cloth shall be taken away ; and those, that are thought good enough to be guests here, shall be too base to be waiters at your grand ordinary ; at which your gallant tastes <sup>41</sup>these commodities ; he shall fare well, enjoy good company, receive all the news ere the post can deliver his packet, be perfect where the best bawdyhouses stand, proclaim his good clothes, know this man to drink well, that to feed grossly, the other to swagger roughly ; he shall, if he be minded to travel, put out money upon his return, and have hands enough to receive it upon any terms of repayment ; and no question, if he be poor, he shall now and then light upon some Gull or other <sup>42</sup>whom he may skelder, after the genteel fashion, of money. By this time the parings of fruit, and cheese are in the voider ; cards, and dice lie stinking in the fire ; the guests are all up ; the gilt <sup>43</sup>rapiers ready to be hang-

<sup>41</sup> *these commodities.*] If the word *viz.* or *namely*, were inserted after *commodities*, it would greatly facilitate the sense, which is now subject to misinterpretation.

<sup>42</sup> *whom he may skelder—of money.*] *Cheat, defraud.* The word is frequently used by old authors. It occurs four or five times in Ben Jonson's *Poetaster*. Thus, in A. 3, S. 4, of that play : " A man <sup>43</sup>may skelder ye now and then of half a dozen shillings, or so."

And again elsewhere :

" His profession is *skeldering*, and *odling*."

EVERY MAN OUT OF HIS HUMOUR, *Dram. Pers.—Shift.*

<sup>43</sup> *rapiers ready to be hanged.*] That is, *put on* ; the gallants  
ed ;

ed; the French lackey, and Irish footboy shrugging at the doors, with their masters' hobby-horses, to ride to the new play: that is the rendezvous: thither they are galloped <sup>44</sup>in post. Let us take a pair of oars, and <sup>45</sup>now lustily after them.

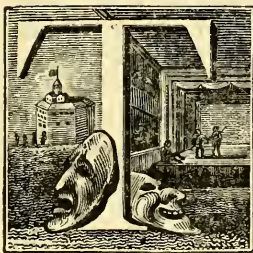
having *unhung* them, or *taken them off*, for convenience and freedom, while at dinner.

<sup>44</sup> in post.] A gallicism, *en poste*; that is, *posthaste*.

<sup>45</sup> now.] Substituting the word *row* for *now* would much assist the sense; and indeed I doubt if that was not the word intended. Beloe, quoting this chapter, in his *Anecdotes of Literature*, Vol. 2, Page 146, has *row*.

## Chapter vi.

HOW A GALLANT SHOULD BEHAVE HIMSELF IN  
A PLAYHOUSE.



THE theatre is your poets' Royal Exchange, upon which their muses, that are now turned to merchants, meeting, barter away that light commodity of words for a lighter ware than words; *plaudites*, and <sup>1</sup>the breath of the great beast; which, like the threatnings of two cowards, vanish all into air. <sup>2</sup>Players and their factors,

<sup>1</sup> *the breath of the great beast.*] The *people*, who, in the preceding chapter, are called a *beast of many heads*.

<sup>2</sup> *Players and their factors, &c.*] If the word *To* were inserted

who

who put away the stuff, and make the best of it they possibly can, as indeed 'tis their parts so to do, ¶ your gallant, your courtier, and your captain had wont to be the soundest paymasters ; and, I think, are still the surest chapmen : and these, by means that their heads are well stocked, <sup>3</sup>deal upon this comical freight by the gross ; when 'your groundling, and gallery-commoner <sup>5</sup>buys his

before *players*, I think a better sense might be made of this passage ; *factors* then implying *playwrights*, who manufacture, or *put away* the muses' matter or stuff. But, without the insertion of *To*, if *are* were substituted for *and*, perhaps a still preferable sense might be had ; making *players* the *factors* of the muses, as they utter to the publick what the muses inspire. In which case, " your gallant " should begin a fresh sentence. And I am the more inclined to this emendation, as Decker, in the prefacē to his *Wonderful Year*, alike calls booksellers *factors* to the liberal sciences, vending what they produce : " O you booksellers, that are *factors* to the *liberal sciences*, " over whose stalls, &c." Yet so long as any sense can be made out of the original text, it ought to be kept inviolate ; I therefore leave it as it is, though very obscure.

<sup>3</sup> *deal upon this comical freight by the gross ; &c.*] They vent their remarks and quotations from the play largely, and, so dealing *by the gross*, spread the actor's and author's reputation wide ; while the penny-gallery-commoner, from inability, can deal the same out but scantily, and therefore little benefit actor or author.

<sup>4</sup> *your groundling.*] A word of contempt ; meaning one who stands in the pit, which then had no seats, as indeed is now the case

sport

sport by the penny ; and, like a hagler, is glad to utter it again by retailing.

Sithence then the place is so free in entertainment, allowing a stool as well to the farmer's son as to your templar ; that your stinkard has the selfsame liberty to be there in his tobacco-fumes, which your sweet courtier hath ; and that your carman and tinker claim as strong a voice in their suffrage, and sit to give judgment on the play's life and death, as well as the proudest Momus among the tribes of criticks : it is fit that he, whom the most tailors' bills do make room for, when he comes, should not be basely, like a viol, cased up in a corner.

Whether therefore the gatherers of the publick, or private playhouse stand to receive the afternoon's rent ;

in the French theatres. Ben Jonson, in the *Induction* to his *Bartholomew Fair*, calls such " the understanding gentlemen o' the ground." And thus Shakspeare :

“ ——— To split the ears of *groundlings*.”

HAMLET, A. 3, S. 2.

<sup>b</sup> *buys his sport by the penny.*] In Decker's day, the price of admission to the galleries, or scaffolds as they are sometimes called, alike with the pit, was, at some of the inferior playhouses, one penny only ; at those of higher reputation, sixpence. See Malone's *Shakspeare*, Vol. 1, Part 2, Page 60.

let

let our gallant, having paid it, presently advance himself up to the throne of the stage ; I mean not into the 'lords'

<sup>6</sup> private playhouse.] At the period our author wrote, which is nearly that of Shakspeare, it would seem there were seven principal theatres, three of which were called *private*, viz. that in Blackfriars near to the present Apothecaries' Hall, where Playhouse Yard still exists ; that in Salisbury Court, Whitefriars ; and the Cockpit, or Phoenix, in Drury-Lane. There had been some other petty theatres open ; but, at the date of this tract, they were either shut up, or had fallen into such disrepute as not to be enumerated. Some writers have erroneously stated, that seventeen playhouses were open at one time in London ; but this arose from Stow's continuator saying, that, between the years 1570, and 1630, seventeen had been built ; among which are included inns so converted. It has been ridiculously affirmed, that twenty-three were open, all at one time, in London. Of the distinguishing marks of *private playhouses*, we only know that they were smaller than others ; and that the representations were usually by candlelight, whereas in the *publick* they were by day. Our author, in his *Seven deadly Sins of London*, has the following passage to the purpose : " All the city looked like " a *private playhouse*, when the windows are clapt down ; as if some " nocturnal, and dismal tragedy were presently to be acted."

The companies of actors throughout the kingdom were, at this time, numerous ; many were retainers to noblemen, who, by the statute 39, Eliz. c. 4, were authorized to license players. See Malone's *Account of the English Stage*, prefixed to his Shakspeare ; and Wright's *Historia Histrionica*.

<sup>7</sup> lords' room.] Meaning the *stage-box*, or first seat at the theatre ; the admission to which seems, in our author's time, to have been one shilling. See Malone, as quoted in the preceding page.

room,

room, which is now but the stage's suburbs; no; those boxes, by the iniquity of custom, conspiracy of waiting-women and gentlemen-ushers that there sweat together, and the covetousness of sharers, are contemptibly <sup>8</sup> thrust into the rear; and much new satin is there damned, by being smothered to death in darkness. But <sup>9</sup> on the very rushes where the comedy is to dance, yea, and <sup>10</sup> under the

<sup>8</sup> *thrust into the rear, &c.*] Towards the *rear* of the stage, there appears to have been a balcony, or upper stage; and in the front of it curtains were hung, so as occasionally to conceal the persons in it. See Malone's *Historical Account of the English Stage*, Page 65. In this gloomy place no handsome satin suit could have its due display.

<sup>9</sup> *on the very rushes.*] The stage was always strewed with *rushes*; which indeed was then the usual covering, or carpeting for floors in houses.

<sup>10</sup> *under the state of Cambyses himself.*] Under the very *throne of the king*. Alluding most probably to Thomas Preston's play of *Cambyses*, then frequently acted. "The *state*," says Mr. Gifford, in his notes to Massinger, Vol. 2, Page 15, "was a raised platform, " on which was placed a chair with a canopy over it. The word " occurs perpetually in our old writers. It is used by Dryden, but " seems to have been growing obsolete while he was writing: in the " first edition of Mack Fleckno, the monarch is placed on a *state*; " in the subsequent ones, he is seated, like his fellow kings, on a " throne: it occurs also, and I believe for the last time, in Swift: " As she affected not the grandeur of a *state* with a canopy, she " thought there was no offence in an elbowchair." "*History of John Bull*, Chap. 1."



state of Cambyses himself, must <sup>11</sup>our feathered estrich, like a piece of ordnance, be planted valiantly, because impudently, <sup>12</sup>beating down the mews and hisses of the opposed rascality.

For do but cast up a reckoning ; what large comings-in are pursed up by sitting on the stage ? First a conspicuous eminence is gotten ; by which means, the best and most essential parts of a gallant, good clothes, a pro-

<sup>11</sup> *our feathered estrich.*] This was no uncommon designation of a beau in those days, when *feathers* were profusely worn in the hat. Shakspeare, speaking of the Prince of Wales's troops, says they were

“ All furnish'd, all in arms,

“ All plum'd like *estriches*.”

HENRY 4, *Part 1*, A. 4, S. 1.

Which passage Mr. Grey thus interprets : “ All drest like the prince himself, the *ostrich feather* being the cognizance of the Prince of Wales.

*Feathers* and tobacco appear to have been articles of the highest luxury, when Decker wrote. In the comedy of the *Sun's Darling*, A. 5, which he composed jointly with John Ford, he speaks of “ a nimble rascal, some alderman's son, wondrous giddy and light-headed, one that blew his patrimony away in *feathers* and tobacco.”

<sup>12</sup> *beating down the mews, and hisses.*] These dissonant tokens of disapprobation have been since supplied by the very ingenious invention of *catcalls*, still of theatrical employ.

portionable

portionable leg, white hand, <sup>13</sup>the Persian lock, and a tolerable beard, are perfectly revealed.

<sup>13</sup> *the Persian lock.*] May not this be the *love-lock* so celebrated in those days, or some particular fashion of it? It was always worn on the left side, depending from the ear, and decorated with a knot of riband. K. Charles cut off his, 1646. William Prynne wrote a celebrated treatise against *The Unloveliness of Love-locks*, 4to. 1628. Shakspeare, Jounson, and other writers of that day, make perpetual allusion to the *love-lock*.

A learned friend conjectures, and I think rightly, that *Parisian* is the word intended; and not *Persian*. Hall particularly ridicules the fashion of a *French lock*:

“ His hair, *French-like*, stares on his frightened head;

“ One *lock*, amazon-like, dishevelled;

“ As if he meant to wear a native cord,

“ If chance his fates should him that bane afford.”

VIRGIDEMIARUM, *Satire 7, Book 3.*

And I am the more inclined to adopt this emendation, seeing how readily a compositor of the 19th century (why not therefore one of the 17th?) could in his haste mistake *Parisian* for *Persian*, as is evinced by a whimsical circumstance which occurred to me the very day I penned this note. Taking up a provincial newspaper, I cast my eye on a paragraph, which gave an account of Buonaparte's visiting his Dutch dominions with his cara sposa, and concluded thus: “ Amsterdam is rivalling Paris in dance and song, in plays, balls, “ festivals, and fireworks. A dancing Dutchman is not among the “ least wonderful of the revolutions of the day, and the annals of “ fashion hardly expected to record the graceful movement of *Mynheer* “ *Van der Snockbumfingen*, who, we find, opened one of the imperial “ balls at Amsterdam with a gay *Persian* dame.”

Moreover: the puritan Prynne, in his treatise before mentioned,

By

By sitting on the stage, you have a signed patent to engross the whole commodity of censure, may lawfully presume to be <sup>14</sup>a girder, and stand at the helm to <sup>15</sup>steer (29) the passage of scenes ; ¶ yet no man shall once offer to hinder you from obtaining the title of an insolent, overweening coxcomb.

By sitting on the stage, you may, without travelling for it, at the very next door ask whose play it is ; and, by that quest of inquiry, the law warrants you to avoid much mistaking ; if you know not the author, you may rail against him ; and peradventure so behave yourself, that you may enforce the author to know you.

Page 27, seems to make *love-locks* of French origin ; for, inquiring into the motives that could induce the English to adopt them, he says one was, “ because they would imitate some *Frenchified* or outlandish “ monsieur, who hath nothing else to make him famous, I should say “ infamous, but an effeminate, ruffianly, ugly, and deformed *lock*.”

<sup>14</sup> a girder.] A sneerer, a witty critic. See a foregoing note to the *Proæmium*, Page 18.

<sup>15</sup> steer the passage of scenes.] It is generally related, that there were no *scenes* whatever, at the period that Decker and Shakspeare wrote ; but merely a curtain before the stage, which served for every thing : imagination was to supply the *scenery*. The sentence quoted, however, would seem to point out, that *scenery* was then in use, and that it was managed in a manner somewhat similar to what it is at the present time.

By

By sitting on the stage, if you be a knight, you may happily get you a mistress; if a mere Fleet-street gentleman, a wife: but assure yourself, by continual residence, you are the first and principal man in election to begin the number of <sup>16</sup> "We three."

By spreading your body on the stage, and by being a justice in examining of plays, you shall put yourself into such true scenical authority, that some poet shall not dare to present his muse rudely upon your eyes, without having first unmasked her, rifled her, and discovered all her bare and most mystical parts before you at a tavern;

<sup>16</sup> "We three."] *Fools*, or *blockheads*, are to be understood; the same jocular allusion being seemingly made to the sign of the *two wooden heads*, which Shakspeare probably had in view, when the clown, in his *Twelfth Night*, A. 2, S. 3, says: "How now, my hearts? Did you never see the picture of "*We three*?"

Mr. Douce very pleasingly amplifies on this passage, in his *Illustrations of Shakspeare*, Vol. 1, Page 86.

Or, if the reader chuses, he may refer the explanation to the fragment of an old song mentioned in the same scene of *Twelfth Night*: "Three merry men be we." The same is repeated in *Westward Hoe*, a play written by our author and Webster: also by Beaumont and Fletcher, in their *Knight of the burning Pestle*. The origin may have been derived from the ancient ditty of *Robin Hood and the Tunner*, in Evans' *Old Ballads*, Vol. 1. Or, the *Old Wives' Tale*, by George Peele, may have been the foundation. See Malone's note on this subject, in his *Shakspeare*.

when

when you most knightly shall, for his pains, pay for both their suppers.

By sitting on the stage, you may, with small cost, purchase <sup>17</sup>the dear acquaintance of the boys; <sup>18</sup>have a

<sup>17</sup> *the dear acquaintance of the boys.*] In Decker's day, the female characters in plays were represented by *boys* and young men: it was not till some years after, that women were introduced upon the stage. In the earlier periods of theatrical history, and even so late as Q. Elizabeth's time, plays on profane subjects were acted in churches and chapels, as well as in places set apart for the purpose, by their *choir-boys*: in 1569, this was the case at her majesty's chapel royal; when there appeared a severe pamphlet on the subject, entitled, *The Children of the Chapel stript and whipt.* fol. Soon after 1629, a French theatre was established in London, where women played: this was of foreign usage; for, so early as 1608, the traveller Coryat tells us, that he saw the same at Venice. Men performing the parts of women upon the stage is of the highest antiquity; and, if the Greeks and Romans ever had female performers, it is supposed to have been only in their interludes and dances; such an actress was Arbuscula, in Horace's *Sat.* 10, *Lib.* 1. Women appeared upon our scene about the year 1660. Desdemona, in *Othello*, it is said, was the first character of any regular drama represented by a female with us: who she was that performed the part has not been correctly ascertained; it is supposed she might have been a Mrs. Marshall, an unmarried lady. See Malone's *Historical Account of the English Stage*, prefix to his *Shakspeare*, Pages 100, & 108.

<sup>18</sup> *have a good stool for sixpence.*] Your criticks, gallants, and such as would distinguish themselves, sate on *stools* upon the stage;

good

good stool for sixpence ; at any time know what particular part any of the infants <sup>19</sup>present ; get your match lighted ; examine the play-suits' lace, and perhaps win wagers upon laying 'tis copper ; &c. And to conclude ; whether you be a fool, or a justice of peace ; a cuckold, or a captain ; a lord-mayor's son, or a <sup>20</sup>dawcock ; a knave, or an under-sheriff ; of what stamp soever you be ; current, or counterfeit ; <sup>21</sup>the stage, like time, will bring you to most perfect light, and lay you open. Neither are you to be

the hire of one of these was sometimes a shilling ; as appears from our author's making mention of the "twelvepenny stool gentlemen," in his *Roaring Girl*.

<sup>19</sup>present.] For *represent*, *act*. John Ford uses the word *presenters* for *actors* :

"Seat ye.

"Are the *presenters* ready?"

PERKIN WARBECK, A. 3, S. 2.

<sup>20</sup>dawcock.] This word is by many authors, and perhaps more properly, written *bawcock* ; as derived from *beau*, and *coq*, Fr. signifying a *jolly cock*, a *fine fellow*. Shakspeare has it four several times in one of his plays :

"Why, how now, my *bawcock* !"

TWELFTH NIGHT, A. 3, S. 4.

<sup>21</sup>the stage, like time, &c.] The original has *the stagelike time*, which affords no sense ; but the same words, as I have punctuated them, will give one.

hunted

hunted from thence ; <sup>22</sup>though the scarecrows in the yard hoot at you, hiss at you, spit at you, yea, throw dirt even in your teeth : 'tis most gentlemanlike patience to endure all this, and to laugh at the silly animals. But if the rabble, with a full throat, cry : <sup>23</sup>“ Away with the fool !” you were worse than a madman to tarry by it ; for the gentleman, and the fool should never sit on the stage together.

Marry ; let this observation go hand in hand with the rest ; or rather, like a country serving-man, some five  
 (3) (30) yards before them. ¶ Present not yourself on the stage, especially at a new play, until the quaking Prologue hath <sup>24</sup>by rubbing got colour into his cheeks, and is <sup>25</sup>ready

<sup>22</sup> *though the scarecrows in the yard.*] In the middle of the Globe, and, I suppose, of the other publick theatres, there was an open *yard* or area, where the common people stood to see the exhibition.

MALONE.

<sup>23</sup> “ Away with the fool !”] See a note on this phrase, in the *Proæmium*, Page 18.

<sup>24</sup> *by rubbing got colour into his cheeks.*] Hath put on his stage face, *by rubbing the usual paint on his cheeks.*

<sup>25</sup> *ready to give the trumpets their cue.*] Trumpets were then the preludious instruments to a play, whose use was derived from

to



to give the trumpets their cue that he is upon point to enter; for then it is time, as though you were one of the properties, or that you dropt out of the hangings, to creep from behind the arras, with your tripos or three-footed stool in one hand, and a <sup>26</sup>teston mounted between a forefinger and a thumb in the other; for, if you should bestow your person upon the vulgar, when the belly of the house is but half full, your apparel is quite eaten up, the fashion lost, and the proportion of your body in more danger to be devoured than if it were served up in the Counter amongst the poultry: <sup>27</sup>avoid that as you would the bastome. It shall crown you with rich commendation, to laugh aloud in the midst of the most serious and saddest scene of the terriblest tragedy; and to let that clapper, your tongue, be tossed so high, that all the

tilts and tournaments. Their soundings perhaps answered more correctly to our prompter's bell. There was not, I believe, in those days any regular pieces of musick played before the representation began, as at present.

<sup>26</sup> teston.] Or *tester*, *sixpence*. The *teston* was originally worth eighteen pence; but in the successive reigns of Henry 8, and Edward 6, it diminished in value; till, in Decker's day, it was worth only sixpence. Mr. Douce, in his *Illustrations of Shakspeare*, Vol 1, Page 35, has a long and curious dissertation on this word.

<sup>27</sup> avoid that as you would the bastome.] Or *bâston*, Fr. that is a caning, a thrashing.

house may ring of it : your lords use it ; your knights are apes to the lords, and do so too ; your inn-a-court man is zany to the knights, and (many very scurvily) comes likewise limping after it : be thou a beagle to them all, and never lin snuffing till you have scented them : for by talking and laughing, like a ploughman in a morris, you heap Pelion upon Ossa, glory upon glory : as first, all the eyes in the galleries will leave walking after the players, and only follow you ; the simplest dolt in the house snatches up your name, and, when he meets you in the streets, or that you fall into his hands in the middle of a watch, his word shall be taken for you ; he will cry “ he’s such “ a gallant,” and you pass : secondly, you publish your temperance to the world, in that you seem not to resort thither to taste vain pleasures with a hungry appetite ; but only as a gentleman to spend a foolish hour or two, because you can do nothing else : thirdly, you mightily disrelish the audience, and disgrace the author : Marry ; you take up, though it be at the worst hand, a strong opinion of your own judgment, and enforce the poet to take pity of your weakness, and, by some dedicated sonnet, to bring you into <sup>28</sup>a better paradise, only to stop your mouth.

<sup>28</sup> *a better paradise.*] Than that where you now are, the *stage* ; which, from the coxcombs that haunt it, is but a *paradise of fools*, or that visionary country of good cheer, called by the French *pays*

If

If you can, either for love or money, provide yourself a lodging by the water-side; for, above the convenience (31) it brings ¶ to shun shoulder-clapping, and to ship away your <sup>29</sup>cockatrice betimes in the morning, it adds a kind of state unto you to be carried from thence to the stairs of your playhouse. Hate a sculler, remember that, worse than to be acquainted with one o' th' scullery. No; your oars are your only sea-crabs, board them, and take heed you never go twice together with one pair; often shifting is a great credit to gentlemen, and that dividing of your fare will make the poor water-snakes be ready to pull you in pieces to enjoy your custom. No matter whether, upon landing, you have money, or no; you may swim in twenty of their boats over the river upon ticket: Marry; when silver comes in, remember to pay treble their fare; and it will make your flounder-catchers to send more thanks after you when you do not draw, than when you do; for they know it will be their own another day.

*de cocagne*; and by the Italians *cuccagna*, which Florio renders in English *lubberland*. "To get rid of you" seems the meaning intended.

<sup>29</sup> cockatrice.] *Girl, mistress*. In this sense we meet with it in the *London Prodigal*, A. 5, S. 1: "Not far from hence "there lives a *cockatrice*." Ben Jonson makes frequent use of the word.

Before

<sup>30</sup>Before the play begins, fall to cards; you may win or lose, as fencers do in a prize, and beat one another by confederacy, yet share the money when you meet at supper: notwithstanding, to gull the ragamuffins that stand aloof gaping at you, throw the cards, having first torn four or five of them, round about the stage, <sup>31</sup>just upon the third sound, as though you had lost; it skills not <sup>32</sup>if the four knaves lie on their backs, and outface the

<sup>30</sup> *Before the play begins, fall to cards.*] The amusements previous to the commencement of a theatrical representation were various; some read; some played at *cards*; some drank ale, and smoked tobacco. See Malone's *Shakspeare*, Vol. 1, Part 2, Page 121. Vestiges of this custom had place at our Sadler's Wells, but a very few years since, when a pint of port wine, or punch, was gratuitously allowed in the evening's entertainment. The plays, in Decker's time, began soon after three; in 1696, an hour later; but in Shakspeare's time so early as one.

<sup>31</sup> *just upon the third sound.*] That is just before the *curtain draws up*. The first, second, and third *soundings* answered to the prompter's bell with us before the play begins. See a preceding note.

<sup>32</sup> *if the four knaves lie on their backs.*] The well-known game of *Beat the knave out of doors* is perhaps here alluded to; wherein each *knave*, as turned up, is *laid upon his back*, and set apart; that it may be ascertained when all the *four* are out. Or, a reference may be intended to some game on the cards now lost to us, in which the *four knaves* were of particular import. Thus our author, in his *English Villanies*, &c. 1638: "If the poor dumb dice be but a little out audience;

audience ; there's none such fools as dare take exceptions at them ; because, ere the play go off, better knaves than they will fall into the company.

Now, sir ; if the writer be a fellow that hath either epigrammed you, or hath had a flirt at your mistress, or hath brought either your feather, or <sup>33</sup>your red beard, or your little legs, &c. on the stage ; you shall disgrace him worse than by tossing him in a blanket, or giving him the bastinado in a tavern, if, in the middle of his play, be it pastoral or comedy, <sup>34</sup>moral or tragedy, you rise

“ of square, the pox and a thousand plagues break their necks out  
 “ at a window ; presently after the *four knaves* are set packing the  
 “ same way, or else, like hereticks, are condemned to be burnt.”

<sup>33</sup> *your red beard.*] To colour the *beard* was the fashion of Q. Elizabeth's day. In Shakspere's *Midsummer-Night's Dream*, A. 1, S. 2, Bottom is anxious as to the colour of the *beard* in which he shall play the character of Pyramus. *Red* seems to have been a favourite colour. Thus in Lodowick Barrey's comedy of *Ram-Alley*, 1611, A. 1, S. 1 :

“ *Taffeta.* Now for a wager,  
 “ What *coloured beard* comes next by the window ?

“ *Adriana.* A black man's, I think.

“ *Taffeta.* I think not so ;  
 “ I think a *red*, for that is most in fashion.”

<sup>34</sup> *moral or tragedy.*] It is evident, from this passage, that the  
 with

with a screwed and discontented face from your stool to be gone; no matter whether the scenes be good, or no; the better they are, the worse do you distaste them: and, being on your feet, sneak not away like a coward; but salute all your gentle acquaintance, that are spread either on the rushes, or on stools about you; and draw what troop you can from the stage after you, <sup>35</sup>the mimicks are  
 (32) beholden to you for allowing them elbowroom: their poet cries, perhaps, “a pox go with you;” but care not for that; there is <sup>36</sup>no musick without frets.

*moralities* were exhibited so late as James the first's day, long after regular dramas were presented on the scene; these succeeded, but at what period is uncertain, the ancient *miracle-plays* or *mysteries*, which were our earliest representations, consisting of tame allegories devoid of plan; whereas the *moralities* shewed some rudiments of a plot; and indicated dawns of the dramatick art. See Malone's *Historical Account of the English Stage*.

<sup>35</sup> *the mimicks* ] Meaning the *actors*. Thus our author again in his *Satiromastix*, 1602: “Thou (Ben Jonson) hast forgot how thou  
 “amblest in a leather pilch by a play-waggon in the highway, and  
 “took'st mad Jeronymo's part to get service among the *mimicks*.”  
 Shakspeare uses the word in the same sense:

“Anon, his Thisbe must be answered,

“And forth my *mimick* comes; &c.”

MIDSUMMER-NIGHT'S DREAM, A. 3, S. 2.

<sup>36</sup> *no musick without frets.*] Those divisions on the neck of a guitar, or similar instrument, which mark the spaces for stopping

Marry;

Marry; if either the company, or indisposition of the weather bind you to sit it out; my counsel is then that you turn plain ape: take up a rush, and tickle the earnest ears of your fellow gallants, to make other fools fall a laughing; mew at passionate speeches; blare at merry; find fault with the musick; whew at the children's action; whistle at the songs; and, above all, curse <sup>37</sup>the sharers, that whereas the same day you had bestowed forty shillings on an embroidered felt and feather, Scotch fashion, for your mistress in the court, or your punk in the city, within two hours after you encounter with the very same block on the stage, when the haberdasher swore to you the impression was extant but that morning.

To conclude. <sup>38</sup>Hoard up the finest play-scrapes you can get; upon which your lean wit may most savourily feed, for want of other stuff, when the <sup>39</sup>Arcadian and

the notes, were called *frets*, without which no musick could be produced. Shakspeare has also a pun upon the word, in his *Hamlet*, A. 3, S. 2: "You would seem to know my stops.—Though you " can *fret* me, you cannot *play* upon me."

<sup>37</sup> *the sharers.*] I fancy, the *proprietors* were so named. The word has before occurred at Page 135, and seemingly in that sense.

<sup>38</sup> *Hoard up the finest play-scrapes.*] See a note to the *Proœmium*, Page 21.

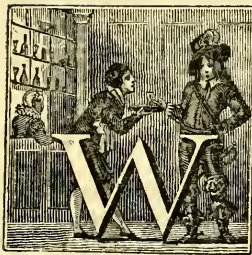


Euphuised gentlewomen have their tongues sharpened to set upon you: that quality, next to your shittlecock, is the only furniture to a courtier that is but a new beginner, and is but in his A B C of compliment. The next places that are filled, after the playhouses be emptied, are, or ought to be, taverns; into a tavern then let us next march, where the brains of one hogshead must be beaten out to make up another.

<sup>39</sup> Arcadian and Euphuised gentlewomen.] Meaning such as had studied Sir Philip Sidney's *Arcadia*, a novel then, and even now deservedly admired; and such also as had formed their conversation, and phraseology on the then popular novel of *Euphues and his England*, written in most fantastick language by John Lilly, or Lyly, a celebrated playwright: it was read with avidity by the fashionables of that day. Mr. Blount, who published six of his plays, says that "Lilly's *Euphues and his England* taught the court a new language; and the lady, who could not *parler* "*Euphuism*, was as little regarded as she that now there speaks not "*French*."

## Chapter vii.

HOW A GALLANT SHOULD BEHAVE HIMSELF IN  
A TAVERN.



WHOSOEVER desires to be a man of good reckoning in the city ; and, 'like your French lord, to have as many tables furnished as lackies, who, when they keep least, keep none ; whether he be <sup>2</sup>a young quat of the first year's revenue ; or some austere and sullen-faced steward, who, in despite of a great beard, a satin suit,

<sup>1</sup> *like your French lord.*] The singular number is here used in a collective plural sense, which is nothing uncommon ; and fully justifies the subsequent relative sentence, "who, when *they* keep least."

<sup>2</sup> *a young quat of the first year's revenue.*] "A choice spark,

and <sup>3</sup>a chain of gold wrapt in cyprus, proclaims himself to any, but to those to whom his lord owes money, for a rank coxcomb ; or whether he be a country gentleman, (33) that brings ¶ his wife up to learn the fashion, see the

“ a *dainty gallant*, newly come to his estate, and in the receipt of “ his first year’s rents.” In this, or similar manner, I should interpret the expression, from the use I see made of the word *quat*, as a verb, in a recently noticed work, much resembling Lilly’s *Euphues*, entitled *Philotimus, the War betwixt Nature and Fortune*, 1583, 4to. (See *British Bibliographer*, Vol. 2, Page 439.) “ Had Philotimus “ been served in at the first course, when your stomach was not “ *quatted* (*satiated*) with other daintier fare, his relish perhaps had “ been something loathsome.”

In the midland counties *quat* means a *pimple*, which by rubbing is made to smart. The word is Shakspearean :

“ I have rubb’d this young *quat* almost to the sense,  
“ And he grows angry.”

OTHELLO, A. 5, S. 1.

See Mr. Steevens’ note on this passage.

<sup>3</sup> a chain of gold *wrapt in cyprus*.] The original has *cipers*. See a note to *Chap. 4*, Page 100. Allusion is made to the *chain* which the household steward was always accustomed to wear, and, as it would seem from this passage, sometimes wound round his hat with the hatband. But indeed *gold chains* were then variously worn by wealthy citizens : usurers wore them. See Shakspeare’s *Much ado about Nothing*, A. 2, S. 1. See also his *Puritan*, A. 3, S. 3 ; and Tomkis’s *Albumazar*, A. 1, S. 3.

tombs at Westminster, the lions in the Tower, <sup>4</sup>or to take physick; or else is some young farmer, who many times makes his wife in the country believe he hath suits in law, because he will come up to his lechery; be he of what stamp he will that hath money in his purse, and a good conscience to spend it; my counsel is that he take his continual diet at a tavern, which out of question is the only rendezvous of boon company; and the drawers the most nimble, the most bold, and most sudden proclaimers of your largest bounty.

Having therefore thrust yourself into a case most in fashion, how coarse soever the stuff be, 'tis no matter, so it hold fashion; your office is, if you mean to do your judgment right, to enquire out those taverns which are best customed, <sup>5</sup>whose masters are oftenest drunk, (for

<sup>4</sup> *or to take physick.*] In Decker's day, physicians of repute were so thinly scattered over the kingdom, that the bringing a person to London, to consult some eminent one, was a very serious business. And fanciful or artful wives would often persuade their husbands to take them up to town for the advantage of *physick*, when the principal object was dissipation. A trip to Bath is oftentimes now managed in a similar way.

<sup>5</sup> *whose masters are oftenest drunk.*] This passage has been quoted as explanatory of the following, in Earle's *Microcosmography*, by the late ingenious editor of that book: "If the vintner's nose be  
" at the door, it is a sign sufficient." Chap. 13. *A Tavern.*

that

that confirms their taste, and that they chuse wholesome wines) and such as <sup>6</sup>stand furthest from the counters; where, landing yourself and your followers, your first compliment shall be to grow most inwardly acquainted with the drawers; to learn their names, as Jack, and Will, and Tom; to dive into their inclinations, as whether this fellow useth to <sup>7</sup>the fencingschool, this to the

<sup>6</sup> *stand furthest from the counters.*] As less likely to be frequented by vulgar tradesmen: *shop-counters* perhaps being meant. Or, we may interpret *counters* by the Poultry, and Wood Street *prisons*, denominated *counters*, or *compters*: in a tavern removed from these a guest was not so liable to be annoyed by serjeants, or catchpolls.

<sup>7</sup> *the fencingschool.*] At a time when the use of the rapier was so common, and that all differences of honour were settled by it, the *fencingschools* were of necessity much resorted to by your gallants, and such of the commonalty who aped their manners, as tavern-waiters, &c. The old writers are full of this. But the following quotation from Marston's Satire, entitled *Humours*, will fully instance it:

“ Oh, come not within distance! Martius speaks,  
 “ Who ne'er discourseth but of fencing feats,  
 “ Of counter-times, *finctures*, *sly passataes*,  
 “ *Stramazones*, resolute *stoccates*,  
 “ Of the quick change with wiping *mandrittà*,  
 “ The *carricado*, with th' *enbrocata*.  
 “ Oh, by Jesu, sir, (methink I hear him cry)  
 “ The honourable fencing mystery  
 “ Who doth not honour?’ Then falls he in again,  
 “ Jading our ears; and somewhat must be sain

dancingschool;

dancingschool ; whether, that young conjurer in hogsheds at midnight keeps a gelding now and then to visit his cockatrice, or whether he love dogs, or be addicted to any other eminent and citizen-like quality ; and protest yourself to be extremely in love, and that you spend much money in a year upon any one of those exercises which you perceive is followed by them. The use which you shall make of this familiarity is this: if you want money five or six days together, you may still pay the reckoning with this most gentlemanlike language, “ boy, fetch me money from the bar ;” and keep yourself

“ Of blades, and rapier-hilts, of surest guard,  
“ Of *Vincentio*, and the *Burgonians*’ ward.”

SCOURGE OF VILLANY, *Satire* 11, *Book* 3.

<sup>s</sup> *the dancingschool.*] Formerly the *dancingschools* in our country were of great notoriety. Shakspeare alludes to them :

“ They bid us to the English *dancingschools*,  
“ And teach lavoltas high, and swift corrautes.”

HENRY 5, A. 3, S. 5.

That *dancing* was a requisite to the coxcomb of the day is evident, from the stress Sir Andrew Ague-check lays on it, as one of the accomplishments he had studied :

“ I would I had bestowed that time in the tongues, that I have  
“ in fencing, *dancing*, and bear-baiting.”

TWELFTH NIGHT, A. 1, S. 3.

<sup>9</sup> *young conjurer in hogsheds at midnight.*] Who is drawing wine till a late hour, as *tapster*.

most

most providentially from a hungry melancholy in your chamber. Besides, you shall be sure, if there be but one faucet that can betray neat wine to the bar, to have that arraigned before you, sooner than a better and worthier person.

The first question you are to make ; after the discharging of your pocket of tobacco, and pipes, and the household stuff thereto belonging ; shall be for <sup>10</sup>an inventory of (F) (34) the kitchen : for it ¶ were more than most tailor-like, and to be suspected you were in league with some kitchen-wench, to descend yourself, to offend your stomach with the sight of the larder, and haply to grease your accoutrements. Having therefore received this bill, you shall, <sup>11</sup>like a captain putting up dear pays, <sup>12</sup>have many salads

<sup>10</sup> *an inventory of the kitchen.*] It would seem, from this passage, that, to call for a *bill-of-fare*, in those days, argued a degree of puppyism ; and that persons usually went themselves into the kitchen, and examined the larder, as is now done in small country inns.

<sup>11</sup> *like a captain putting up dear pays.*] I cannot help conjecturing, that our author for *putting up* meant to have written *put upon* ; and that by *put upon dear pays* was meant *enabled to live well*. The word *dear* is often employed by the old writers to signify *good, rare, excellent*. Or, for *dear* (in the original *deere*) ought we not to read *dead*, interpreting with Massinger's late commentator thus ? “ By *dead pays* he means the *pays* of men whose names, though

stand



stand on your table, as it were for blanks to the other more serviceable dishes: and, according to the time of the year, vary your fare; as capon is <sup>13</sup>a stirring meat sometimes, oysters are a swelling meat sometimes, trout a tickling meat sometimes, green-goose and woodcock a delicate meat sometimes; especially in a tavern, where

“ they are *dead*, are continued on the muster-rolls, or the names  
“ of fictitious persons entered on it who never existed:”

“ O you commanders

“ That, like me, have no *dead pays*, nor can cozen

“ The commissary at a muster.”

UNNATURAL COMBAT, A. 4, S. 2:

I have however retained the original text, leaving the reader to interpret for himself.

<sup>13</sup> *have many salads stand on your table.*] That the *bon-vivant* gallant should be nice in his *salads*, seemed a requisite in former days. See a note at the beginning of *Chap. 4*, Page 92.

<sup>13</sup> *a stirring meat sometimes.*] 'Decker would seem ludicrously to make allusion to the effects of different foods on our passions. To which purpose, thus Dr. King, in his *Art of Cookery*:

The things we eat by various juice controul

The narrowness, or largeness of our soul:

Onions will make e'en heirs, or widows weep;

The tender lettuce brings on softer sleep;

Eat beef or pie-crust, if you'd serious be;

Your shellfish raises Venus from the sea:

For nature, that inclines to ill or good,

Still nourishes our passions by our food.

you

you shall sit in as great state, as a church-warden amongst his poor parishioners, at pentecost or christmas.

For your drink, let not your physician confine you to any one particular liquor ; for as it is requisite that a gentleman should not always be plodding in one art, but rather be a general scholar, that is, to have a lick at all sorts of learning, and away ; so 'tis not fitting a man should trouble his head with sucking at one grape ; but that he may be able, <sup>14</sup>now there is a general peace, to drink any <sup>15</sup>stranger drunk in his own element of drink, or more properly in his own <sup>16</sup>mist language.

<sup>14</sup> *now there is a general peace.*] A reference is here made, I fancy, to the *peace* concluded with Spain, in August, 1604 ; terminating a war, which at last hardly wore the semblance of national hostility : it had been continued by the monarchs, Elizabeth of England and Philip of Spain, rather from personal animosity, than from political interests. Then, as in the present day, the wine-trade seems to have been unpleasantly influenced by warfare.

<sup>15</sup> *any stranger drunk, &c.*] The original has *drink* ; but I very strongly suspect that our author meant to have written *drunk*, therefore have ventured on the alteration ; otherwise I could not have reconciled the words to any sense : as they now stand the meaning is clearly : “ There being a general peace, the wines of every country “ are to be procured in plenty ; and we can *carouse* with any stranger “ in wine the produce of his own soil, which is, as it were, his own “ *element of drink.*”

Your

Your discourse at the table must be such, as that which you utter at your ordinary ; your behaviour the same, but somewhat more careless ; for, where your expence is great, let your modesty be less : and, though you should be mad in a tavern, the largeness of the items will bear with your incivility ; you may, without prick to your conscience, set the want of your wit against the superfluity, and sauciness of their reckonings.

If you desire not to be haunted with fidlers ; who by the statute have as much liberty as rogues to travel into any place, having <sup>17</sup>the passport of the house about them ; bring then no women along with you : but, if you love the company of all the drawers, never sup without your cockatrice ; for, having her there, you shall be sure of most officious attendance. Enquire what gallants sup in the next room ; and, if they be any of your acquaintance, do not you, after the city fashion, <sup>18</sup>send them in a pottle

<sup>16</sup> *mist language.*] May not this be a cant phrase for *wine*, (quasi *drunken* language) derived from the *offuscating* effects of wine upon the senses ; and therefore applied here, as having a reference to, and explanatory of *element*, which precedes ?

<sup>17</sup> *the passport of the house.*] Meaning, *money* in the pocket ; the general *passe-par-tout*.

<sup>18</sup> *send them in a pottle of wine, and your name, sweetened in two*

of wine, and your name, sweetened in two pitiful papers of sugar, with some filthy apology crammed into the mouth (35) To of a drawer ; but rather keep a boy in fee, who underhand shall proclaim you in every room, what a gallant fellow you are, how much you spend yearly in taverns, what a great gamester, what custom you bring to the house, in what witty discourse you maintain a table, what gentlewomen or citizens' wives you can <sup>19</sup>with a wet finger

*pitiful papers of sugar.*] It appears to have been a common custom at taverns, in our author's time, (says Mr. Malone) to *send* presents of *wine* from one room to another, either as a memorial of friendship, or by way of introduction to acquaintance. So Bardolph, in the *Merry Wives of Windsor*, A. 2, S. 2, tells Falstaff: "Sir John, "there's one Master Brook below would fain speak with you ; and "hath *sent* your worship a *morning's draught of sack.*" And Mr. Steevens informs us, that the waiters kept *sugar ready put up in papers*, of the value of a halfpenny each, to sweeten their liquors: some were so delicate, that they would not have it brought them in brown paper. See his note explanatory of this to Shakspeare's *Henry 4, Part 1*, A. 2, S. 4. Most wines were in those days drunk sweetened with sugar, to have taken them otherwise would have been a vulgarity. See a note in Malone's *Shakspeare*, Vol. 5, Page 126.

<sup>19</sup> *with a wet finger.*] To obtain any thing with a *wet finger*, seems to have been a figurative phrase for obtaining it with *ease*; deduced, perhaps, from the facility with which water follows the finger when previously wetted. Take the two following passages from our author, in support of this conjecture ; indeed, it is not improbable but the expression may be purely Deckerian :

"If ever I stand in need of a wench that will come with a *wet*  
have

have at any time to sup with you, and such like: by which

“ *finger*, porter, thou shalt earn my money before any clarissimo in  
“ Milan.”

HONEST WHORE, S. 2.

“ I have heard many honest wenches turn strumpets with a *wet*  
“ *finger*.”

THE SAME, S. 9.

And this passage may likewise be adduced, as further proof :

“ Trust not a woman when she cries ;  
“ For she'll pump water from her eyes,  
“ With a *wet finger* ; and in faster show'rs,  
“ Than April when he rains down flow'rs.”

THE SAME, S. 12.

A classical friend and scholar fancies the meaning of the phrase, in this tract to be, that of giving an item to the tavern-boy, or drawer, what lady our gallant would have him send for, merely by *tracing her name on the table with wine*, without mentioning it. So inscribing the fair-one's name with spilt wine, to serve the purposes of gallantry and intrigue, is mentioned, he observes, by many of the amatory poets of antiquity. Thus Ovid, *Amor. Eleg. 4, Lib. 1*:

“ Verba leges *digitis*, verba notata mero.”

And again in his *De Arte Amandi, Lib. 1, Ver. 571*:

“ Blanditiasque leves tenui *perscribere* vino.”

Tibullus too remarks the artifice, *Lib. 1, Eleg. 7*:

“ Neu te decipiat nutu, *digitoque* liquorem

“ Ne trahat, et mensæ ducat in orbe notas.”

The licentiousness of the citizens' wives, in Decker's day, was very notorious ; and might be exemplified by quotations innumerable : I will only produce one, from our author, in the play before quoted ; where a servant, making his terms with a bawd he is about to live with, says :

encomiasticks

encomiasticks of his, they that know you not shall admire you, and think themselves to be brought into a paradise but to be meanly in your acquaintance; and, if any of your endeared friends be in the house, and beat the same ivy-bush that yourself does, you may join companies, and be drunk together most publickly.

But, in such a deluge of drink, take heed that no man counterfeit himself drunk, to free his purse from the danger of the <sup>20</sup>shot; 'tis a usual thing now amongst gentlemen; it had wont be the quality of cockneys: I would advise you to leave so much brains in your head, as to prevent this. When the terrible reckoning, like an inditement, bids you hold up your hand, and that you must answer it at the bar; you must not abate one penny in any particular; no; though they reckon cheese to you, when you have neither eaten any, nor could ever abide it, raw or toasted: but <sup>21</sup>cast your eye only upon the

“ But how if I fetch this *citizen's wife* to that gull, and that madonna to that gallant; how then?”

HONEST WHORE, S. 8.

<sup>20</sup> shot.] *Tavern reckoning.* On this word, the same with *scot*, the reader may consult Tooke's amusing work, *Diversions of Purley*, Part 2. He there observes, that *scot* and *shot* are mutually interchangeable. Hence the Italian *scotto*, and the French *ecot*.

<sup>21</sup> cast your eye only upon the *totalis*.] This would seem to have  
*totalis*,

*totalis*, and no further ; for to traverse the bill would betray you to be acquainted with the rates of the market ; nay more ; it would make the vintners believe you were <sup>22</sup>*pater familias*, and kept a house ; which, I assure you, is not now in fashion.

been a quaint expression of the day. Ben Jonson employs it :

“ God a mercy ;

“ Come, *ad solvendum*, boys ! there, there, and there, &c.

“ I look on nothing but *totalis*,”

THE STAPLE OF NEWS, A. 1, S. 3.

<sup>23</sup> *pater familias*.] The folly then prevalent of breaking up house-keeping, to save money for the purposes of dissipation, has been before alluded to, in *Chapter 4*, Page 107. Hall begins one of his Satires by noticing it :

“ Housekeeping’s dead, Saturio. Wot’st thou where ?

“ Forsooth, they say, far hence in Breck-neck-shire.

“ And ever since they say, that feel and taste,

“ That men may break their neck soon as their fast.”

And a little further we have the following animated lines :

“ Beat the broad gates : a goodly hollow sound

“ With double echoes doth again rebound ;

“ But not a dog doth bark to welcome thee,

“ Nor churlish porter canst thou chafing see ;

“ All dumb, and silent, like the dead of night,

“ Or dwelling of some sleepy Sybarite.”

\* \* \* \* \*

“ Look to the tower’d chimnies, which should be

“ The windpipes of good hospitality ;

If



If you fall to dice after supper ; let the drawers be as familiar with you as your barber, and venture their silver amongst you ; no matter where they had it ; you are to cherish the unthriftiness of such young tame pigeons, if you be a right gentleman : for when two are yoked together by the purse-strings, and draw the chariot of madam Prodigality ; when one faints in the way and <sup>23</sup>slips his horns, let the other rejoice and laugh at him.

At your departure forth the house ; to kiss mine hostess over the bar, or to <sup>24</sup>accept of the courtesy of the cellar when 'tis offered you by the drawers, (and you must know that kindness never creeps upon them, but when they see

“ Through which it breatheth to the open air,  
 “ Betokening life, and liberal welfare.  
 “ Lo ! there th’ unthankful swallow takes her rest,  
 “ And fills the tunnel with her circled nest ;  
 “ Nor half that smoke from all his chimnies goes,  
 “ Which one tobacco-pipe drives through his nose.”

VIRIDEMARUM, *Sat.* 2, *Book* 5.

<sup>23</sup> slips his horns.] *Unyokes*, *unconnects* himself. A metaphor taken from oxen, that were usually coupled by the horns, in working them.

<sup>24</sup> *accept of the courtesy of the cellar.*] It was usual at taverns, when the guests had settled their reckoning and were going away, to offer them a *parting glass* free of cost. I cannot bring it to recollection in what old play, or tract, I have seen this custom mentioned.

you

(F 2) (36) you almost <sup>25</sup>cleft ¶ to the shoulders) or to bid any of the vintners good night, is as commendable, as for a barber after trimming to lave your face with sweet water.

To conclude. Count it an honour, either to invite, or be invited to <sup>26</sup>any rifling; for commonly, though you find <sup>27</sup>much satin there, yet you shall likewise find many citizens' sons, and heirs, and younger brothers there, who smell out such feasts more greedily, <sup>28</sup>than tailors hunt

<sup>25</sup> cleft to the shoulders.] This I will presume is a cant phrase for *being drunk*, which is new at least to me. It seems, that when a man's head droops below his shoulders, and leans on his chest, through drunkenness, the expression is a just one.

<sup>26</sup> any rifling.] Any *cheating*, or *plundering*, that may be going on.

<sup>27</sup> much satin.] Meaning persons of fashion, who wore *satin* chiefly. Another fling at the needy, and profligate nobility is here intended.

<sup>28</sup> than tailors hunt upon sundays after weddings.] By hearing at churches what *marriages* were published, or otherwise learning, being a leisure day, what *weddings* were about to take place, consequently what new suits they might be likely to have bespoke of them.

In that rare little book, *Wit's Interpreter*, 1662, Edit. 2d. I find the same expression, which, I own, I cannot explain, in a witticism entitled *A Lover's Will*: "I bequeath my kisses to some *tailor*,

upon

upon sundays after weddings. And let any hook draw you either to a fencer's supper, or to a player's that acts such a part for a wager ; for by this means you shall get experience, by being guilty to their <sup>29</sup>abominable shaying.

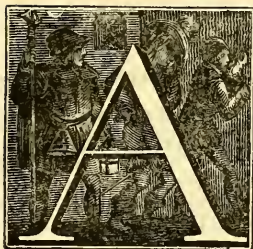
“ *that hunts out weddings every sunday* ; item, my sighs to a noise of  
“ fiddlers ill-payd, &c.”

On this occasion, I would not omit mention of a custom, which, I am informed, prevails even now at Tenby in Pembrokeshire ; not that I think it throws any light on the subject of this note ; but the reader may judge for himself. When a wedding there takes place, the young friends of the bridegroom go in a posse to the bride's house ; the chief of these is the bridegroom's more particular friend, and is called the *tailor* ; he leads her to the altar, (*ducens uxorem*) as in the pagan rite ; the bridegroom follows, conducting the bridemaid : after the ceremony is performed, the *tailor* consigns the bride's hand to the bridegroom, and takes that of the bridemaid, whom he then leads back, following the wedded couple home.

<sup>29</sup> *abominable shaying.*] *Fleeing, defrauding.*

## Chapter viii.

HOW A GALLANT IS TO BEHAVE HIMSELF PASSING  
THROUGH THE CITY, AT ALL HOURS OF  
THE NIGHT; AND HOW TO PASS  
BY ANY WATCH.



**A****FTER** the sound of pottle-pots is out of your ears; and that the spirit of wine, and tobacco walks in your brain; the tavern-door being shut upon your back; cast about to pass through the widest, and goodliest streets in the city. And, if your means cannot reach to the keeping of a boy, hire one of the drawers to be as a lantern unto your feet, and to light you home: and, still as you approach near any nightwalker that is up as late as yourself, curse and swear, like one that speaks high Dutch, in a lofty voice, because your men have

used you so like a rascal in not waiting upon you, and vow the next morning to pull their 'blue cases over their

blue cases.] In former days the colour of servants' liveries was almost invariably *blue*; innumerable passages in old tracts, and old plays, concur to prove this. Thus our author, in his *Belman's Night Walks*:

"The other act their parts in *blue coats*, as they were serving-men."

Again, in his *Belman of London*:

"Back comes this counterfeit *blue-coat*, running all in haste for his master's cloakbag."

Again, in one of his plays:

"You proud varlets, you need not be ashamed to wear *blue*, when your master is one of your fellows."

SECOND PART OF THE HONEST WHORE.

Thus too G. Wilkins, T. Middleton, and J. Cooke:

"How now, *blue-bottle*, are you of the house?"

THE MISERIES OF INFORCED MARRIAGE, A. 1.

"Have a care, *blue-coats*; bestir yourself Mr. Gum-water."

A MAD WORLD, MY MASTERS, A. 5.

"A *blue coat* with a badge does better with you."

GREEN'S TU QUOQUE.

And thus Shakspeare:

"Call forth Nathaniel, Joseph,—and the rest; let their heads be sleekly combed, their *blue coats* brushed."

TAMING OF THE SHREW, A. 4, S. 1.

The habit of the parish beadle was likewise *blue*, and the strumpet always did penance in a *blue gown*. Blue in short seems to have been the colour denoting servitude, and degradation.

cars ;

ears ; though, if your chamber were well searched, you give only sixpence a week to some old woman to make your bed, and that she is all the serving creatures you give wages to. If you smell a watch, and that you may easily do, for commonly they eat onions to keep them in sleeping, which they account a medicine against cold ; <sup>2</sup>or, if you come <sup>3</sup>within danger of their brown bills ; let him that is your candlestick, and holds up your torch from dropping, for to march after a link is shoemaker-like ; let *ignis fatuus*, I say, being within the (37) reach of the constable's staff, ask aloud, ¶ “ Sir Giles, “ or, Sir Abraham, will you turn this way, or down that “ street ? ” It skills not, though there be none dubbed in your bunch ; the watch will wink at you, only for the love they bear to arms and knighthood. Marry ; if the centinel and his court of guard stand strictly upon his martial law, and cry “ stand,” commanding you to give the word, and to shew reason why your ghost walks so late ; do it in some jest ; for that will show you have a desperate wit, and perhaps make him and his halberdiers afraid

<sup>2</sup> or.] The original has *but*, with which reading the sentence is imperfect ; I have therefore ventured to substitute *or*, which at least perfects the sentence, and affords a sense.

<sup>3</sup> *within danger of their brown bills.*] Watchmen were formerly armed with *bill-hooks* fixt at the end of their staves. In Ireland, I am informed, they still carry such weapons. Malone, in his Shakspeare, *Much ado about Nothing*, A. 3, S. 3, gives some specimens of these *bills*.

to lay foul hands upon you : or, if you read a mittimus in the constable's book ; counterfeit to be a Frenchman, a Dutchman, or any other nation whose country is in peace with your own ; and you may pass the pikes ; for, being not able to understand you, they cannot by the customs of the city take your examination, and so by consequence they have nothing to say to you.

If the night be old, and that your lodging be some place into which no artillery of words can make a breach ; retire ; and rather assault the doors of your punk, or, not to speak broken English, your sweet mistress, upon whose white bosom you may languishingly consume the rest of darkness that is left in ravishing, though not restorative pleasures, without expences, only by virtue of four or five oaths, (when the siege breaks up, and at your marching away with bag and baggage) that the last night you were at dice, and lost so much in gold, so much in silver ; and seem to vex most that two such Elizabeth twenty-shilling pieces, or four such <sup>4</sup>spur-rials,

<sup>4</sup> spur-rials.] Or *spur-royals* sometimes written, were of fifteen shillings value, (See bishop Fleetwood's *Chronicon preciosum*, 1745, Page 18.) coined in the 3d of James 1. three years only before Decker wrote the present tract. Being then a handsome new coin, any little present of money was perhaps usually made in it. Many writers of the day mention *spur-rials*. Thus Thomas Middleton :

“ They have stolen away a jewel in a silk riband of a hundred

sent



sent you with a cheese and a baked meat from your mother, rid away amongst the rest. By which tragical, yet poli-tick speech, you may not only have your night-work done *gratis*; but also you may take diet there the next day, and depart with credit, only upon the bare word of a gentleman to make her restitution.

All the way as you pass, especially being approached near some of the gates, talk of none but lords, and such ladies with whom you have played at primero, or danced in the presence the very same day; it is a chance to lock up the lips of an <sup>s</sup>inquisitive belman: and, being arrived at your lodging door, which I would counsel you to chuse in some rich citizen's house, salute at parting no man (F 3) (38) but by the name of "sir," ¶ as though you had supped

"pound price, besides some hundred pounds in fair *spur-royals*."

A MAD WORLD, MY MASTERS, A. 2.

And thus Jasper Mayne:

"Had I in all the world but forty mark,  
 "And that got by my needle and making socks;  
 "And were that forty mark, mil-sixpences,  
 " *Spur-royals*, Harry-groats, or such odd coin  
 "Of husbandry, &c."

CITY-MATCH, A. 2, S. 3.

<sup>s</sup> *inquisitive* belman.] *Watchman*. The watch, in addition to their bills or staves, had a *bell* to give the alarm; as they now have a rattle, which perhaps was not invented when Decker wrote.

with

with knights ; albeit you had none in your company but  
 6 your perinado, or 7 your inghle.

6 *your perinado.*] This word were perhaps more properly written *pironado* ; if, as I conjecture, it be derived from *pironare*, “ to lay  
 “ hold of an eating fork, to enfork.” See Florio’s *Italian Dic-*  
*tionary*. *Pironado* would then seem to mean *one who seeks to stick*  
*his fork in other people’s meat, a dinner-hunter.*

7 *your inghle.*] *Ingle, enghle, or engle*, might, as to its general  
 acceptation, be interpreted *minion*. Minshieu, and Skinner deduce  
 it from *inguen*, and give it the same disgusting signification as does  
*Bailey’s Dictionary*, where it is derived from *ignis*, and called a  
 North-country word implying *fire*. Ben Jonson, who uses the word  
 frequently, in one instance rather seems to confirm such accepta-  
 tion :

“ What between his mistress abroad, and his *engle* at home, high  
 “ fare, soft lodging, fine clothes, and his fiddle ; he thinks the  
 “ hours have no wings, or the day no posthorse.”

EPICENE, A. 1, S. 1.

See the *Prologue* to his *Cynthia’s Revels* ; and *The Case is altered*,  
 A. 3, S. 1.

He would also seem to use the word *enghle*, as a verb, in the same  
 metaphorical sense we sometimes use the word *angle* :

“ I’ll presently go, and *enghle* some broker for a poet’s gown,  
 “ and bespeak a garland.”

POETASTER, A. 2, S. 2.

Massinger uses the word as *companion*, in his *City-Madam*, A. 4,  
 S. 1 ; in a note to which, Mr. Gifford, his late editor, informs us,  
 that *ingle* and *engle*, which commentators sometimes confound, differ  
 from each other altogether, both in derivation and meaning ; but he

Happily

Happily it will be blown abroad, that you and your shoal of gallants swum through such an ocean of wine, that you danced so much money out at heels, and that in wild-fowl there flew away thus much ; and I assure you, to have the bill of your reckoning lost on purpose, so that it may be published, will make you to be held in dear estimation : only the danger is, if you owe money, and that your revealing gets your creditors by the ears ; for then, look to have a peal of ordnance thundering at your chamber-door the next morning. But if either your tailor, mercer, haberdasher, silkman, <sup>s</sup>cutter, linen-dra-

neither tells us in what the difference consists, nor his authority for the assertion.

In Earle's *Microcosmography* (Bliss's edition) it has the signification of a *hanger-on*, a *toad-eater to noblesse*, or what (in the university cant) is called a *tuft-hunter* ; in which sense it associates very well with *pironado*.

In Decker's *Satiromastix*, Horace is constantly called *ningle* by his friend Asinius Bubo : a word, I presume, of the same import with *inghle*.

<sup>s</sup> cutter.] This word evidently would intend some fashion-framer in apparel. I once thought it might be a misprint, in the original, for *cutler* ; one, of whom the gallant bought his rapiers, spurs, and such gear. But, casting my eye accidentally over the works of John Taylor, the water-poet, I found the same word occur in the following passage : “ Pride is the maintainer of thousands, which would  
“ else perish ; as mercers, tailors, embroiderers, silk-men, *cutters*,  
“ drawers, scemsters, laundresses ; of which functions there are

per,

per, or semster, stand like a guard of Switzers about your lodging, watching your uprising, or, if they miss of that, your downlying in one of the <sup>9</sup>Counters; you have no means to avoid the galling of their small-shot than by sending out a light-horseman to call your apothecary to your aid, who, encountering this desperate band of your creditors only with <sup>10</sup>two or three glasses in his hand, as though that day you purged, is able to drive them

“ millions which would starve, but for madam Pride with her change-  
“ able fashions.”

A DISCOVERY BY SEA, FROM LONDON TO SALISBURY.

<sup>9</sup> Counters.] *Poultry*, and *Wood Street*.

<sup>10</sup> *two or three glasses in his hand, &c.*] The wholesome discipline of a *cathartick* would appear to have been, in former days, a more complex business than at present, and requiring more immediate medical attendance. Modern practitioners, so dosing their patients, consider that their visits, during the operation, would be inconvenient as well as indecorous. The *glasses* intended were possibly *urinals*; for, in Decker's day, the judging of diseases by the urine was in its highest vogue. The apothecary, I imagine, from frequent examination of the urine, during the operation of his medicine, fancied he ascertained more critically the nature of the disease got rid of thereby.

It would seem, this medical subterfuge to avoid seeing a creditor was in those days by no means uncommon. Witness Ben Jonson :

“ He is not lightly within to his mercer; no, though he come  
“ when he *takes physick*, which is commonly after his play.”

CYNTHIA'S REVELS, A: 2, S. 3.

all

all to their holes like so many foxes: for the name of taking physick is a sufficient *quietus est* to any endangered gentleman, and gives an acquittance, for the time, to them all; though the twelve companies stand with their hoods to attend your coming forth, and their officers with them.

I could now fetch you about noon, the hour which I prescribed you before to rise at, out of your chamber, and carry you with me into Paul's churchyard; where, planting yourself "in a stationer's shop, many instructions are to be given you, what books to call for, how to censure of new books, how to mew at the old, how to look in your tables and inquire for such and such Greek, French, Italian, or Spanish authors, whose names you have there, but whom your mother for pity would not give you so much wit as to understand. From thence you should blow yourself into the tobacco-ordinary, where you are likewise to spend your judgment, like a quack-

<sup>11</sup> *in a stationer's shop.*] *Shop-lounging* appears to have been a fashionable morning practice with the gallant of Decker's day, as it is with the present Bond street idler. *Apothecaries' shops*, as well as *stationers'* and others, seem then to have been much frequented, perhaps to purchase curious and choice tobacco; as apothecaries were its venders. See a note at Page 119. For our author, in his *English Villanies, &c.* 1638, speaking of the Gull, says: "Some (scouts) lie "in ambush, to note what *apothecary's shop* he resorts to every "morning, or in what *tobacco-shop* in Fleet street he takes a pipe "of smoke in the afternoon."

salver, upon that mystical wonder ; to be able to discourse  
<sup>12</sup>whether your cane or your pudding be sweetest, and  
 which pipe has the best bore, <sup>13</sup>and which burns black,  
 (39) which breaks in the burning, ¶ &c. Or, if you itch to

<sup>12</sup> *whether your cane or your pudding be sweetest.*] Different kinds of tobacco, made up for use. The *pudding* is before mentioned in the *Proæmium*. The *cane* would seem to have been a very expensive form of this article, from the following passage in the *Merry Devil of Edmonton* :

“ The nostrils of his chimnies are still stuff’d

“ With smoke, more *chargeable* than *cane-tobacco*.”

I should doubt, if it were not something similar to that form of tobacco we now call *pig-tail*.

<sup>13</sup> *and which burns black.*] At this day the Germans, I am told, highly esteem those tobacco-pipes which they manufacture of a species of earth, of the magnesian genus combined with silex, denominated *meerschaum* ; the *spuma muris*, *ecume de mer*, and *keffekill* of mineralogists : its native hue is a yellowish white, it is soapy to the touch, and readily hardens in the fire. See Kirwan, and other writers, on the subject. As these pipes are smoked with, they assume by degrees a deep brown. A *meerschaum* pipe nearly black with smoking is considered a treasure, and has sometimes cost to the amount of fifty guineas. Some of the Dutch pipes, in like manner, have increased in value, as they became darker with use. This change of colour arises from an exudation of the essential oil of the tobacco. When first subject to the ignited weed they sweat very much, and then begin to turn brown. A fictitious earth has been frequently employed in lieu of the real *meerschaum*, sophisticated with wax which oozes out by heat ; but pipes fabricated of such material will never darken as they ought.

step

step into the barber's; "a whole dictionary cannot afford more words to set down notes what dialogues you are to maintain, whilst you are doctor of the chair there. After your shaving, I could <sup>15</sup>breathe you in a fence-school, and out of that cudgel you into a dancingschool; in both which I could weary you, by shewing you <sup>16</sup>more tricks

<sup>14</sup> *a whole dictionary, &c.*] The theme of tobacco is so inexhaustible, that it will afford you more words, than a whole *dictionary* can, to keep up conversation, while you occupy the shaving chair.

<sup>15</sup> *breathe you in a fence-school.*] This was the current phrase of the time, rather than *fencingschool*. So Shakspeare:

"I bruised my skin the other day with playing at sword and dagger with a master of *fence*."

MERRY WIVES OF WINDSOR, A. 1, S. 1.

Mr. Steevens informs us, that, in these *schools*, there were three degrees taken, the scholar's, the provost's, and the master's; for each of which a prize was played, as literary exercises are performed at universities.

<sup>16</sup> *more tricks than are in five galleries, or fifteen prizes.*] The *waggeries*, and *fun* going on among the *gullery-gods*, at the theatre, I presume are intended; and the *tricks* and *stratagems* among *prize-fighters*, to which our author has before alluded, in *Chap. 6*, Page 146: "You may win or lose, as *fencers* do in a *prize*, and beat one another "by confederacy." Or, the *gulleries* may refer to the dancingschools, then so much in vogue; where many dexterities, and feats of agility were practised. A learned friend suggests, those books might be alluded to, which were called *Gulleries of Devices*, and of *Inventions*; wherein are given all kinds of *tricks* on cards, and legerdmain.

than



than are in five galleries, or fifteen prizes. And, to close up the stomach of this feast, I could make cockneys, whose fathers have left them well, acknowledge themselves infinitely beholden to me, for teaching them by familiar demonstration how to spend their patrimony ; and to get themselves names, when their fathers are dead and rotten. But, lest too many dishes should cast you into a surfeit, I will now take away ; yet so that, if I perceive you relish this well, the rest shall be in time prepared for you, Farewell.

*FINIS.*

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**GLOSSORIAL INDEX.**

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## Glossorial Index.

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BY

J. N.

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AUTOGRAPHE, AND SEAL OF  
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